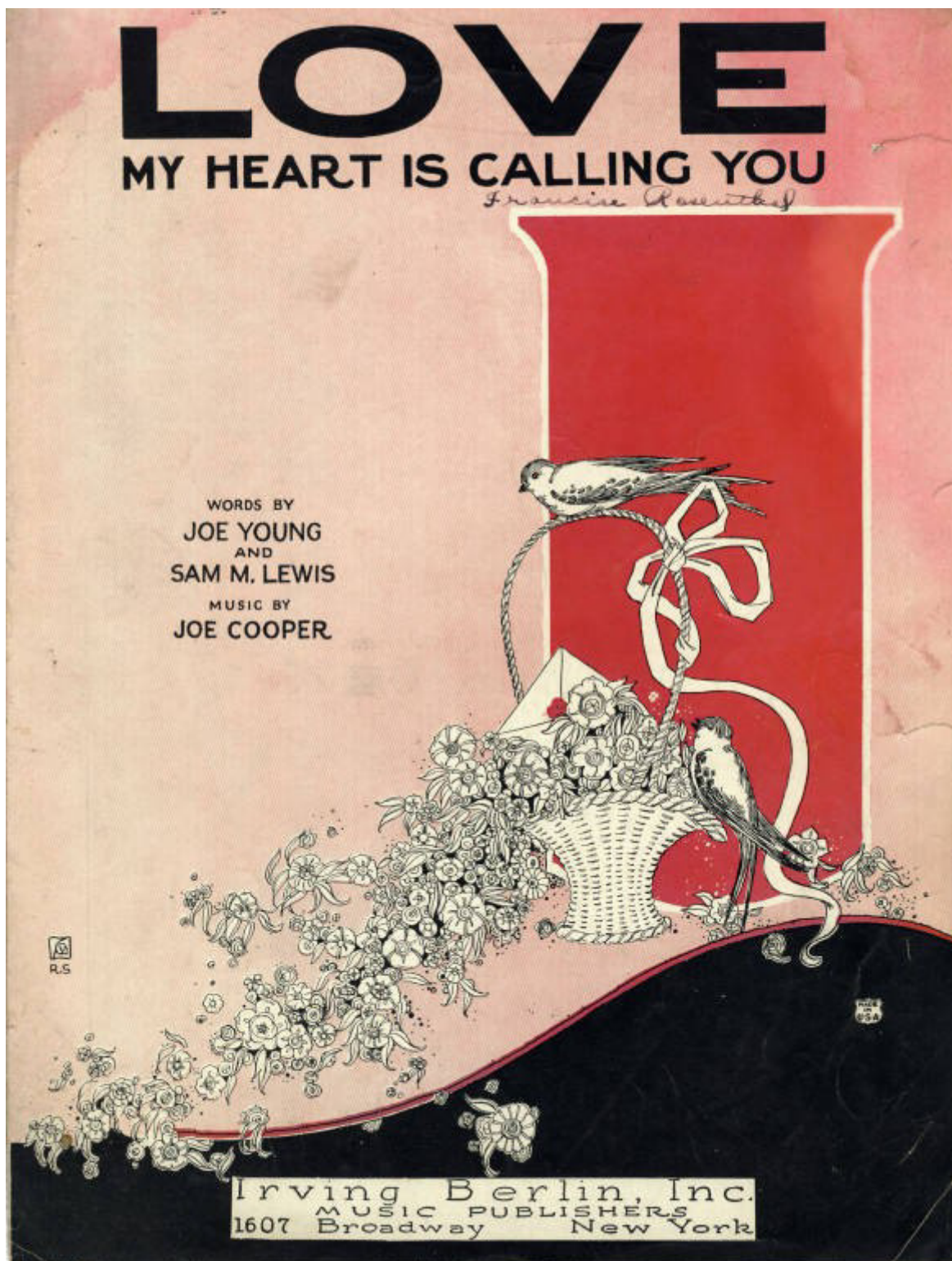


Cooper Joe



Piano Collection

**Asian Minor and you
Billy's melody
Dance-O-Mania
Down old Harmony way
I Can't Miss That Ball Game
I'll never have another pal like Mary mine
I'm saving my kisses for someone
I've been floating down the old green river
Just A Little Love Song
Love_my_heat
Marry the girl you love
Oh What a beautiful dream
Oh_You_Mammas_Boy
Roo-ti-toot on your ragtime flute
That Baboon Baby Dance
That_alabama_bear
The Hatrack In The Hall
Tickle it
When a Girl Whose Heart is Breaking
When The Old Oaken Bucket Was New
You were the queen of my heart
Your a good little devil
Your Mamma Gonna Slow You Down**

ASIA MINOR AND YOU

3

Words by
COLEMAN GOETZ

Music by
JOE COOPER

Moderato con espressione

PIANO

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with a mix of eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Moderato con espressione'.

A-sia's a won - der - ful land of love, Bless'd by the Heav - ens so
No - na makes life like an old sweet song, Tho' I've met girls by the

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords and moving lines in both hands.

fair, I met a won - der - ful girl I love, That's why I'm go - ing
score I seem to hear her the whole night long, Call from that for - eign

The second line of the song continues the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and moving lines.

there, Pic - ture a quaint old pa - go - da of pine,
shore, "Soon you said you'd be re - turn - ing to me,

The third line of the song features the vocal melody and piano accompaniment. The piano part continues with chords and moving lines.

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BANTAM
STEP By HARRY JENTES

The Bantam Step piano accompaniment is in 2/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Moderato con espressione'.

FOX - TROT OR
ONE - STEP
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That's just the place where we met,
Do as you said, I im - plore!"

I'm go - ing back a - gain to
I'm goin' to send a mes - sage

make her mine, — Some - how I can't for - get:
from my heart, — Not on - ly that but more:

rit.

CHORUS (not fast)

So I'm goin' to take a lin - er, — To A - sia Min - or, —

poco rall. *p-f*

That's where — I'm sure I'll find her, —

She shows — By the way that she looks she knows — That she and

Asia Minor and You - 3
BANTAM
STEP By HARRY JENTES

FOX - TROT OR
ONE - STEP
Sent Post Paid
For 25 Cents

I will be so con-tent In the O-ri-ent Where I met her,

No-na, Soon we will own a Home that

is built for two, (And that is true), Words ex-press my

feel-ing so mild, Like a moth-er sighs for a child, I sigh for

A-sia Mi-nor and you. So I'm goin' to take a you.

Asia Minor and You - 3

BANTAM
STEP By HARRY
 JENTES

FOX-TROT OR
 ONE-STEP
 Sent Post Paid
 For 25 Cents

BILLY'S MELODY

WORDS BY
L. WOLFE GILBERT

MUSIC BY
JOE COOPER

INTRODUCED BY
AL JOLSON
IN THE
WINTER GARDEN Production
"WHIRL OF SOCIETY"



Respectfully dedicated to our friend Billy Gaston.

Billy's Melody.

Words by
L. WOLFE GILBERT.

Music by
JOE COOPER.

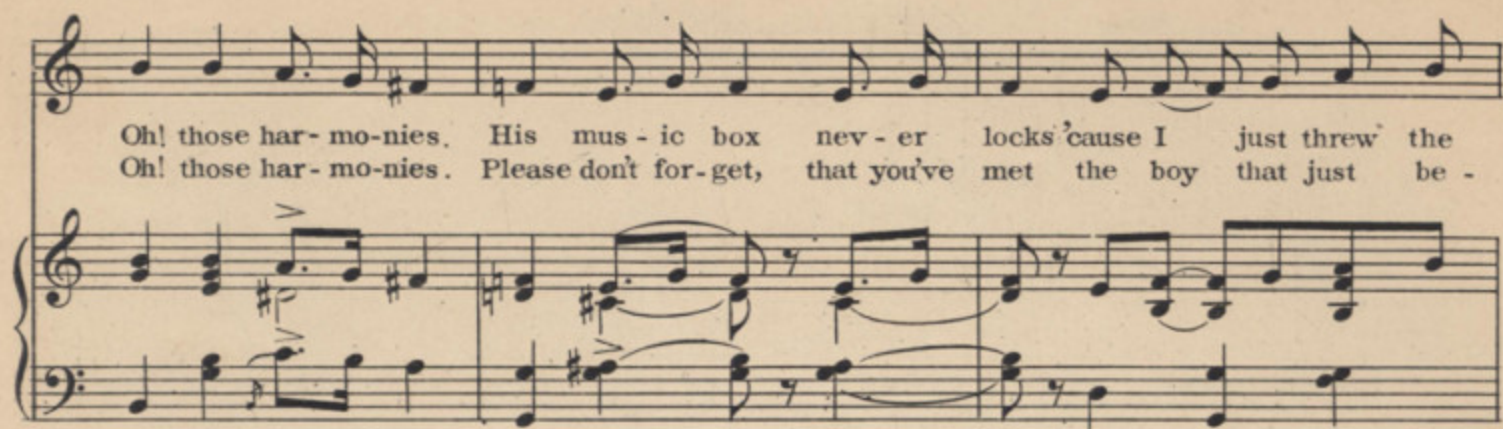
Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second system, with the lyrics 'Have you met my Bill, mus - ic' and 'When you've met my Bill, mus - ic'. The piano accompaniment continues with a steady rhythm. The third system contains the lyrics 'Bill, Can't keep still, when you hear his mel - o - dies, Oh! those mel - o - dies;' and 'Bill, had your fill, of those lov - ing mel - o - dies, Oh! those mel - o - dies;'. The fourth system contains the lyrics 'He just wrote a strain, some re - frain, I'm in - sane from his lov - ing har - mo - nies;' and 'Then you'll leave the place, smil - ing face, you can trace, that you've heard those har - mo - nies;'. The piano accompaniment provides a consistent harmonic background throughout the vocal parts.

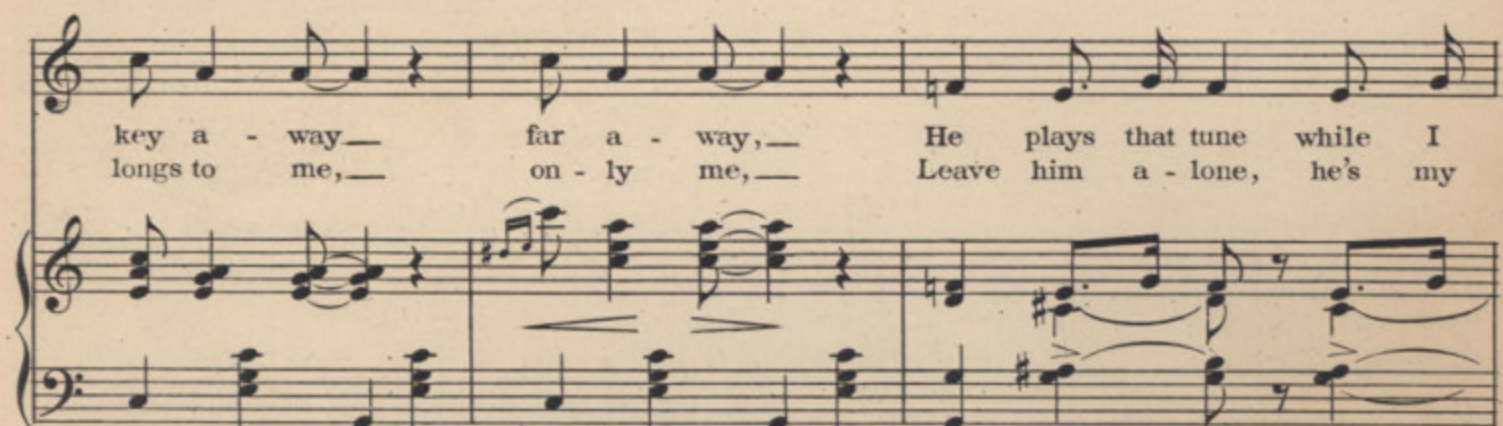
Have you met my Bill, mus - ic
When you've met my Bill, mus - ic

Bill, Can't keep still, when you hear his mel - o - dies, Oh! those mel - o - dies;
Bill, had your fill, of those lov - ing mel - o - dies, Oh! those mel - o - dies;

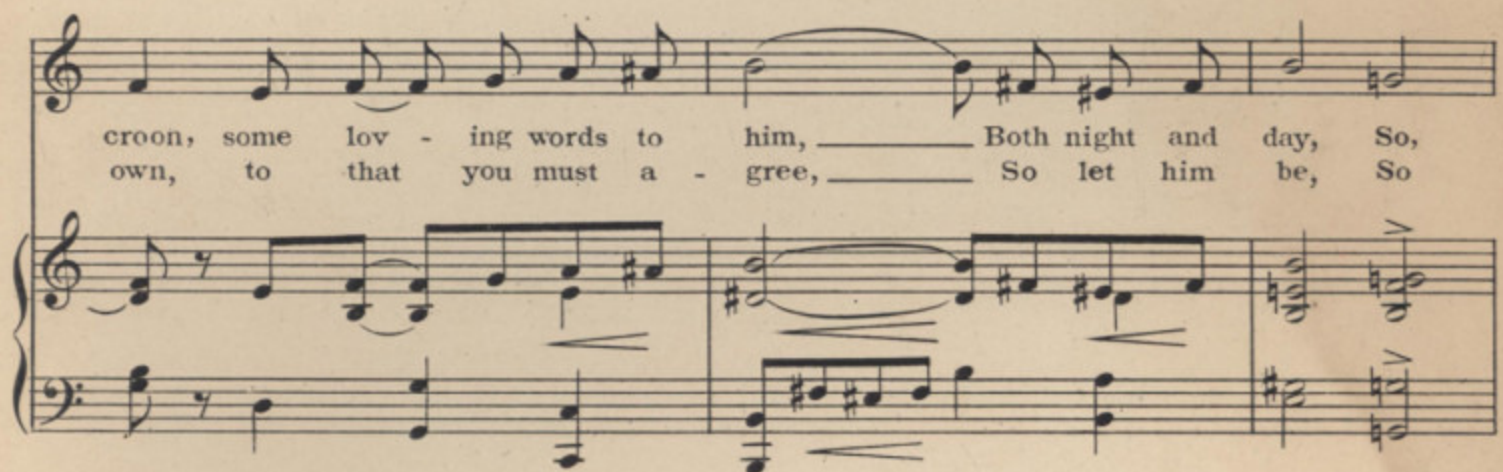
He just wrote a strain, some re - frain, I'm in - sane from his lov - ing har - mo - nies,
Then you'll leave the place, smil - ing face, you can trace, that you've heard those har - mo - nies,



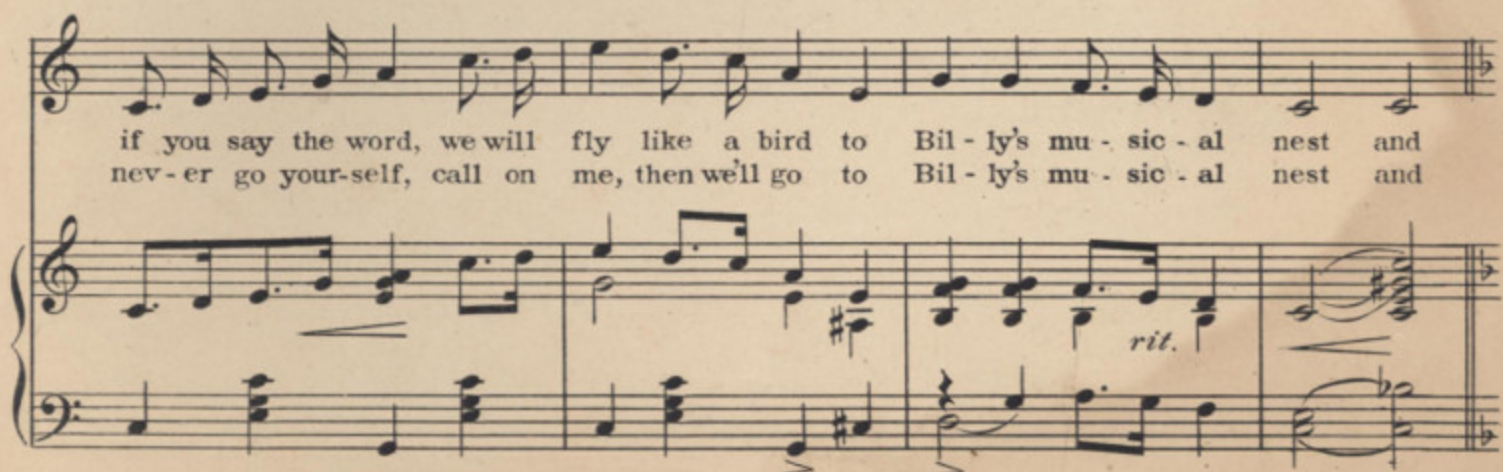
Oh! those har-mo-nies. His mus-ic box nev-er locks 'cause I just threw the
Oh! those har-mo-nies. Please don't for-get, that you've met the boy that just be-



key a - way— far a - way,— He plays that tune while I
longs to me,— on - ly me,— Leave him a - lone, he's my



croon, some lov - ing words to him, — Both night and day, So,
own, to that you must a - gree, — So let him be, So



if you say the word, we will fly like a bird to Bil - ly's mu - sic - al nest and
nev-er go your-self, call on me, then we'll go to Bil - ly's mu - sic - al nest and

rit.

REFRAIN. *slowly.*

Hear my Bil - ly's mel - o - dy,

In ec - sta - sy I smile with glee when he plays how he

sways to that mus - ic. Rave a - bout your Wag - ner,

Strauss It can't com - pare With Bil - ly's

air, Oh! Oh! so beau - ti - ful. How it crept in - to my

heart ————— right from the start

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line has a long note for 'heart' followed by a phrase 'right from the start' with a long note for 'start'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

I like the part ————— when he be - gins

The second system continues the vocal line with 'I like the part' followed by a long note, then 'when he be - gins' with a long note. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

With his hands, he just lands like a pu - gi - list, Can't keep still, tho' you

The third system features the vocal line with 'With his hands, he just lands like a pu - gi - list, Can't keep still, tho' you'. The piano accompaniment includes some sustained chords in the left hand and more active eighth-note patterns in the right hand.

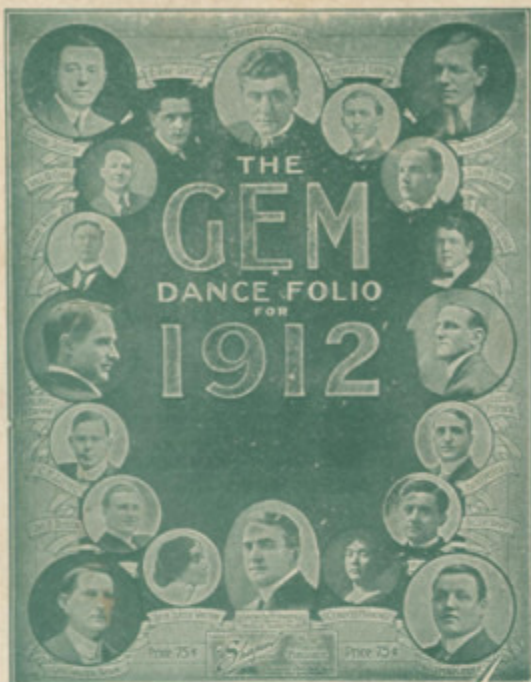
will, still you can't re - sist, list - en - ing to Bil - ly's mel - o -

rit. *a tempo*

The fourth system continues with 'will, still you can't re - sist, list - en - ing to Bil - ly's mel - o -'. The piano accompaniment includes a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The piano part features a mix of chords and moving lines in both hands.

dy. dy.

The fifth system concludes the piece with 'dy. dy.' in the vocal line. The piano accompaniment features a final, more active section with many sixteenth notes in the right hand and chords in the left hand, ending with a double bar line.



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C O N T E N T S

Don't Wake Me Up I Am Dreaming	Medley	Whitson & Ingraham	Darned If We Fellows Can Do Without Girls	Medley Waltz	Billy Gaston
Good-bye Rose	Waltz	Burkhart & Ingraham	My Queen Is An Irish Colleen		Fiske O'Hara
In Dear Old Tennessee		Friedls & Newman	I Love My Wife	Medley Two-step	Bryan & Brown
When June Rolls Around With Its Roses	Medley Two-step	Cobb & Laing	Whippoorwill		Fagan & Blyler
Come Josephine In My Flying Machine		Bryan & Fischer	Are You Feeling As Lonesome As I Am	Medley Waltz	Billy Gaston
Mary Went 'Round and Around and Around	Medley Waltz	Bryan & Fischer	Go 'Way From Me I Hate You, Come Back To Me I Love You		Cobb & Flynn
Listen To That Jungle Band	Medley	Bryan, Kendis & Paley	I'm Trying My Best To Smile	Medley Two-step	Billy Gaston
Cristo Columbo	Two-step	Gray & Fischer	Turn Those Eyes Away		Billy Kent
Let's Go Where We Can Have Some Fun		Cobb & Kelley	Maid Of The Pango Isle	Medley Polka	Herbert Ingraham
That's When Life's One Grand Sweet Song	Medley Waltz	Cobb & Laing	Below The Mason-Dixon Line		Dave Reed
First You Get The Money, Then You Get The Flat, etc.	Medley Schottische	Bryan & Fischer	I'm Going To Take The Train For Home Sweet Home	Medley March and Two-step	Herbert Ingraham
That's Going Some For You		Bryan & Fischer	Will You Love Me When The Honeymoon Is Over		Bryan & Fischer
I Give You All You Ask	Medley Waltz	Selden & Gideon	Baby Mine	Medley Waltz	Clarice Manning
Deep Down In My Heart		Tannehill & Kelley	You Don't Know How You'll Miss Her 'Till It's Time To Say Good-bye		Costello & Kelley
Who's Looney Now		Selden & Zittel	Tony The Cowboy Whop	Medley Two-step	Lyons & Yosro
You Needn't Go To College If You've Been To College Inn	Medley Two-step	Selden & Ingraham	Yiddisha Luck And Irisha Love		Bryan & Fischer
I'm Looking For A Dear Old Lady	Medley Barn Dance	Selden & Kelley	That Lovin' Lazy Rag	Medley Ragtime Two-step	Selden & Gaston
O'Callahan		Bryan & Kelley	A Certain Party Rag		Selden & Kelley
It's No Use To Love Little Girlie	Medley Two-step	Selden & Kelley	Lancers of the Best Numbers		Eugene Platzmann
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MUSIC PUBLISHER

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YORK
CITY

DANCE-O-MANIA

FOX TROT
SONG

REVISED
EDITION

By
L. WOLFE GILBERT
and JOE COOPER

NEW LYRIC BY
CHARLES A. BAYHA



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DAN

Dance-O-Mania

New Lyric by
CHARLES A. BAYHA

By
L. WOLFE GILBERT
and JOE COOPER

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a forte (*ff*) dynamic and a left-hand (*L.H.*) marking.

Vocal and piano accompaniment for the first verse. The vocal melody is in the right hand, with lyrics written below it. The piano accompaniment is in the left hand, featuring chords and a steady eighth-note bass line. Dynamics include mezzo-piano (*mp*) and forte (*ff*).

Folks! oh! folks! be - ware! stop! If you don't, if you
Folks! oh! folks! what's that! look! Can it be what I

Vocal and piano accompaniment for the second verse. The vocal melody continues in the right hand, with lyrics below. The piano accompaniment remains in the left hand with a consistent rhythmic pattern. Dynamics include mezzo-piano (*mp*) and forte (*ff*).

won't, ev - 'ry hope is gone Jaz - zy bands, ba - by grands are what bring it on
see, such an aw - ful fate Don't com - plain, it's in vain, you've been warned too late

Vocal and piano accompaniment for the third verse. The vocal melody is in the right hand, with lyrics below. The piano accompaniment is in the left hand, featuring a triplet in the final measure of the verse. Dynamics include mezzo-forte (*mf*) and forte (*ff*).

Folks! oh! folks! be - ware! stop! A new complaint has just been
Folks! oh! folks! what's that! look! You've fall - en vic - tim to the

found It's go - ing 'round I'm not a doc - tor as you sup -
 fad You've got it bad You'll suf - fer each morn - ing night and

pose But it's a case I can di - ag -
 noon Each time that you hear a rag - gy

nose You shake but still It's not a chill
 tune You're in its clutch You're sure in Dutch

When you start itch - ing, And your twitch - ing won't quit That's it.
 You must keep danc - ing, For there is - n't a cure That's sure.

Refrain

Oh! ——— that Dance-O - Man - ia, Dip ———

mf

py Dance-O - Man - ia, Wheth - er you're four - teen or

for - ty, Haugh - ty, It makes you naugh -

R. H.

ty Ev' ——— ry syn-co - pa - tor

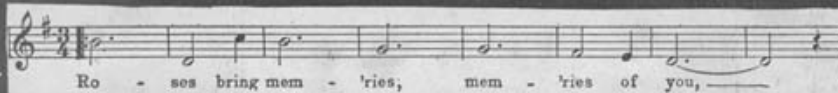
Gets it soon or la - ter

Just watch your step when the band starts play - ing

Ev' - ry - bo - dy's hap - py when they shake a lit - tle shoul - der

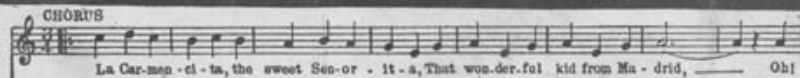
Dance - O - Man - ia gets 'em - all. all.

POPULAR HITS OF THE DAY



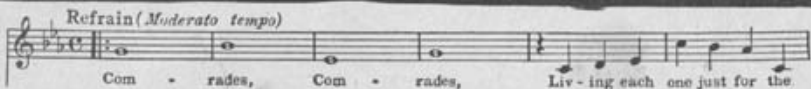
**"ROSES BRING
MEMORIES OF YOU"**
BALLAD

**"THAT WONDERFUL KID
FROM MADRID"**
NOVELTY



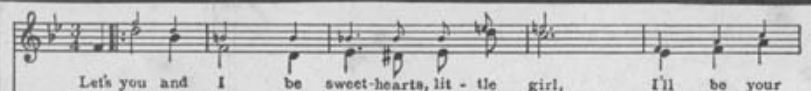
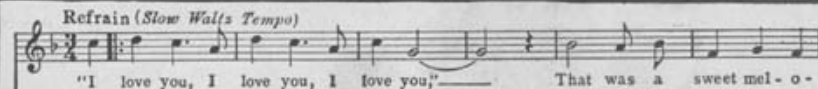
"DEAR OLD SUE"
BALLAD

**"YOU CAN'T GET LOVIN'
WHERE THERE AIN'T ANY LOVE"**
RAG NOVELTY



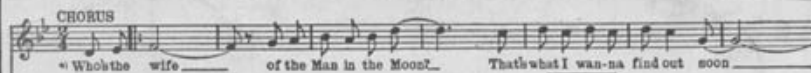
"COMRADES"
BALLAD

**"MY LOVE SONG, MY
ROSES AND YOU"**
BALLAD



"SWEETHEARTS"
BALLAD

**"DON'T TAKE ADVANTAGE
OF MY GOOD NATURE"**
NOVELTY



**"WHO'S THE WIFE OF
THE MAN IN THE MOON"**
NOVELTY

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WORDS BY
DAVE OPPENHEIM
MUSIC BY
JOE COOPER

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Get Broadway at 1212 Broadway
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Down Old Harmony Way.

Words by
DAVE OPPENHEIM.

Music by
JOE COOPER.

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the second measure. The lyrics are: 'Be-side the Why there is old cot-ton blos-soms, In dear Ten-nes-see Down where the no time for sor-row In this sun-ny land Be-cause the old Mam-my's picks, — Hold a night jub-i-lee, — Why it's a mus-ic you hear there's the best in the land, — And ev-'ry'. The piano accompaniment continues throughout, with some changes in texture and dynamics (e.g., 'p' for piano) to support the vocal lines. The score ends with a final piano chord.

Vamp.

Be-side the
Why there is

old cot-ton blos-soms, In dear Ten-nes-see Down where the
no time for sor-row In this sun-ny land Be-cause the

old Mam-my's picks, — Hold a night jub-i-lee, — Why it's a
mus-ic you hear there's the best in the land, — And ev-'ry

beau - ti - ful sight, — when they all gath - er at night, —
 har - mon - y strain, — say it just runs thro' your brain, —

cresc

— 'Cause you'll just lis - ten and sigh — with de - light. —
 — And you keep long - ing to hear — it a - gain. —

— So go pack your grip, and take a trip,
 — That's why life's so sweet, in this re - treat,

Down to old Har - mon - y way. —
 Down in old Har - mon - y way. —

fz

CHORUS.

Down old Har - mon - y way, ————— That's where the folks are hap -

— py, they say, ————— 'Cause when the ban - jo's tun - ing, Ev 'ry -

bo - dy's spoon - ing, And you feel so gay, start to sway, To that

lov - ing mus - ic. No one ev - er feels blue, ————— You'll find the

girls are ten - der and true, You talk of
And when you
And they just
You'll find no

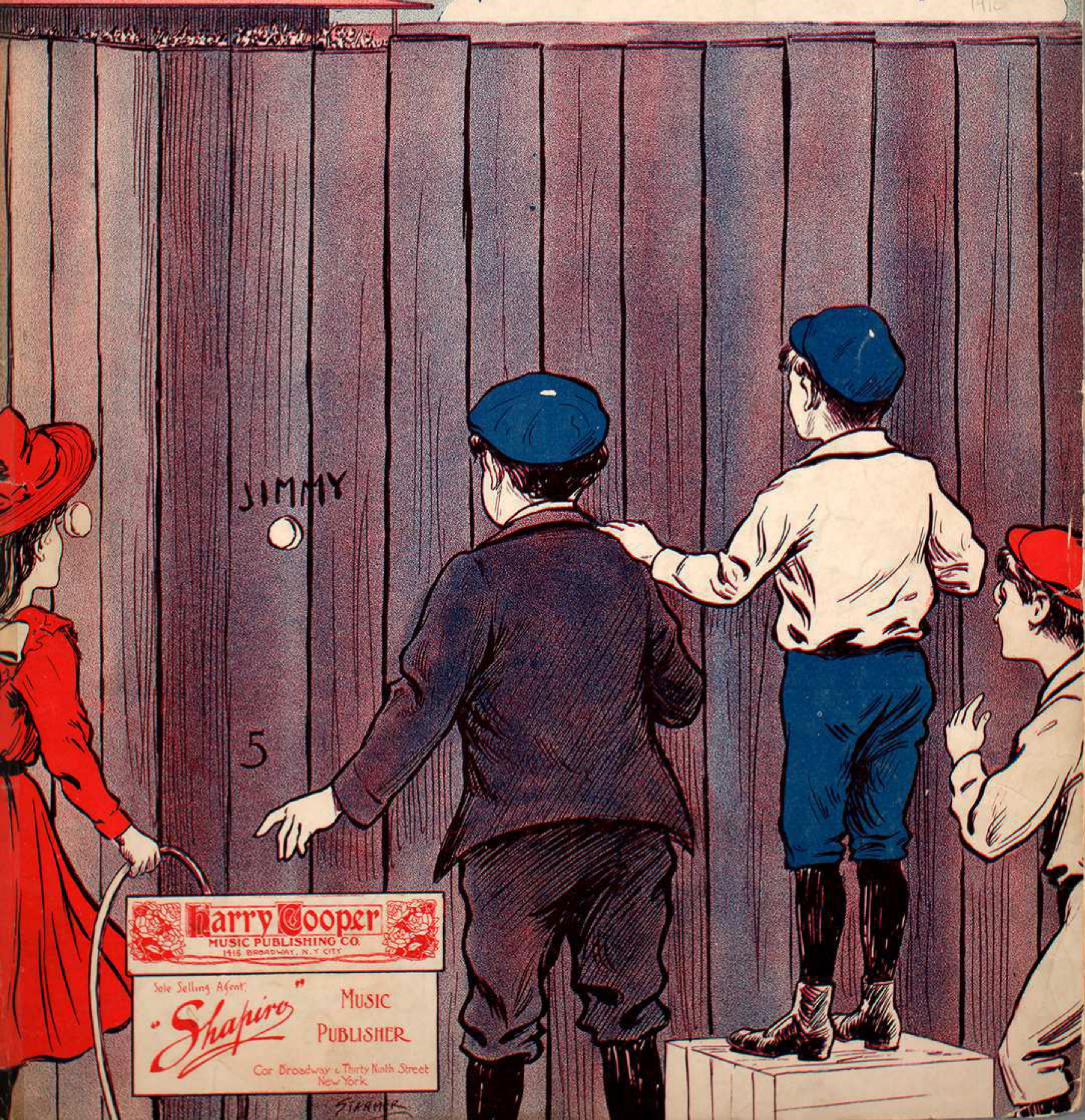
tur - tle dov - in', They just live on lov - in', Down in
start to kiss her, She'll say "Once more, Mis - ter," Down in
look so nif - ty, Girls are young at fif - ty, Down in
hus - bands griev - in', 'Cause their wives are leav - in', Down in

good old Har - mon - y way. 1 2
good old Har - mon - y way.
good old Har - mon - y way.
good old Har - mon - y way.

I CAN'T MISS THAT BALL GAME

Words by Geo. Moriarity

Music by Joe Cooper

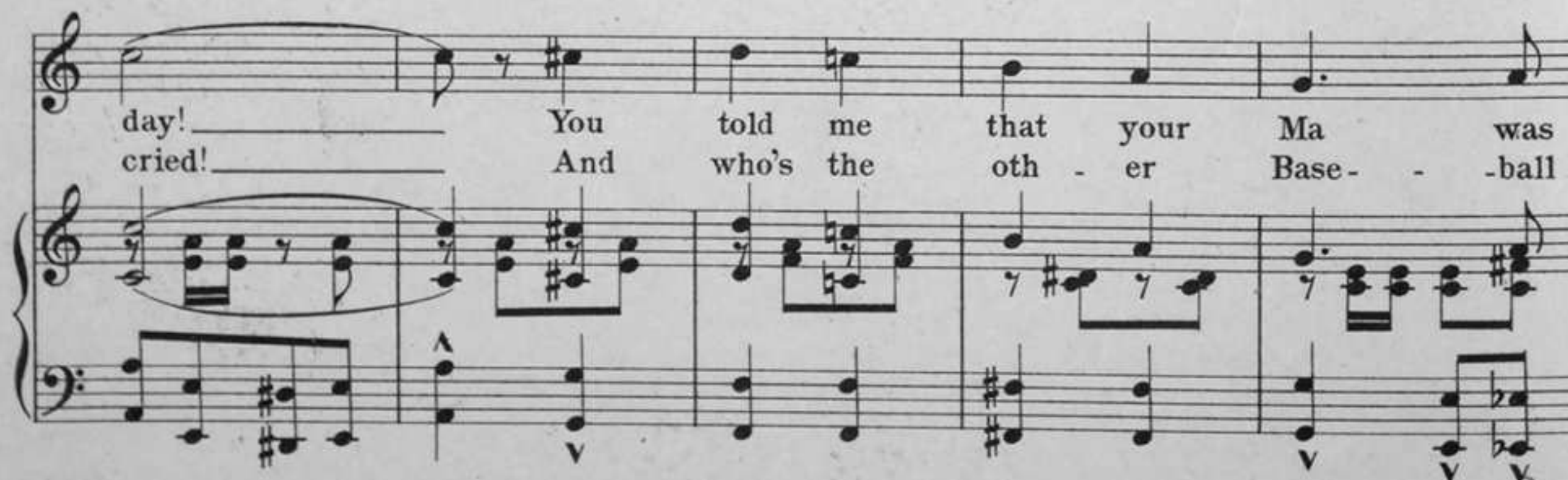
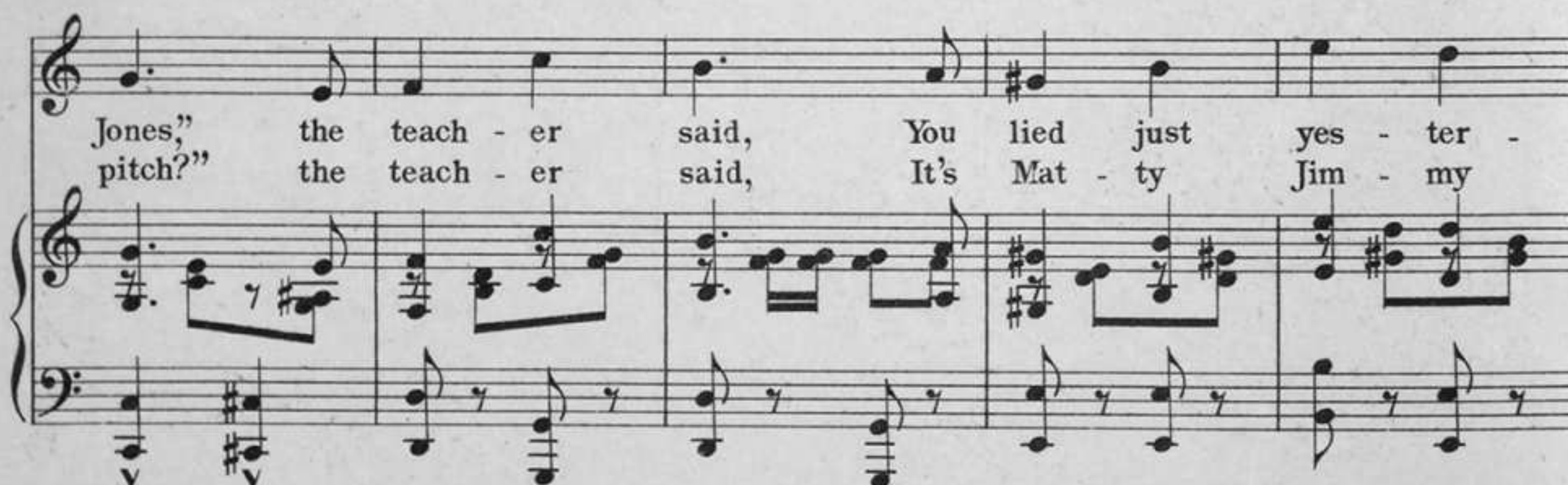


I Can't Miss That Ball Game.

Words by
GEO. J. MORIARTY

Music by
JOSEPH COOPER

Marcia



ill, And home you'd have to stay. But
team?" Chi - ca - go Jim - my sighed. The

you went to the game in- stead, And just be -
teach - er looked up at the clock, Then grabbed his

cause you lied. Just take your slate and rule, And
hat and fled, He reached the game in time, With

stay in af - ter school, Then Jim - my sobbed and cried:
Jim - my close be - hind, Two seats the teach - er said:

CHORUS

I can't miss that ball - game,

Gee, Whiz It's going to be im - mense! When the

clock strikes three, I ought to be

Look - ing thro' the knot-hole in the fence

If you let me go to - day, I'll nev - er

break an oth - er rule; ——— You can spank me till I'm

lame, For I just can't miss that game, So please don't keep me

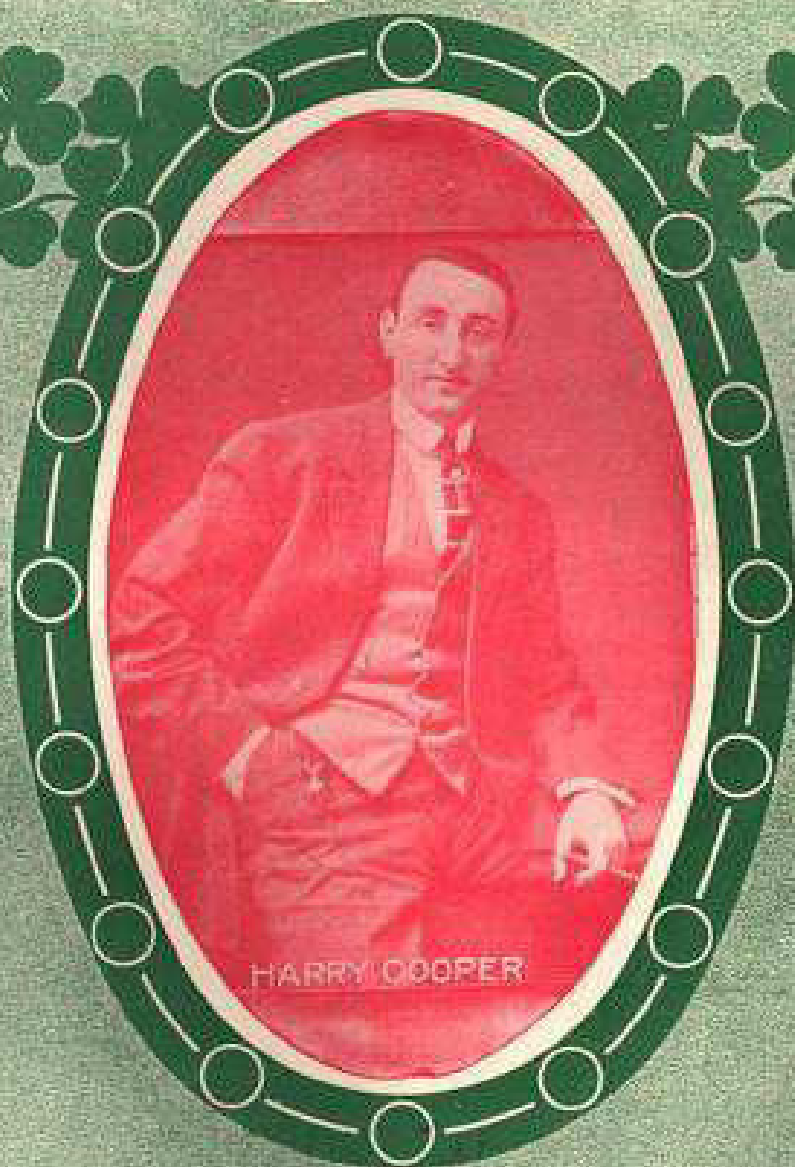
1. af - ter school 2. school ———

I'LL NEVER HAVE ANOTHER PAL LIKE MARY MINE

3-OCT-30
22
1930

Words by
**DAVE
OPPENHEIM**

Music by
**JOE
COOPER**



HARRY COOPER

5

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can be had at all Music Stores.

I'll Never Have Another Pal Like Mary Mine.

3

Words by
DAVE OPPENHEIM.

Music by
JOE COOPER.

Marcia.



Moderato.

It was back in old Kill - arn - ey, where I left my Mar - y
I can see the sham-rock grow-ing where we spent our days of

mine, And though it's man - y years have gone, she's with me all the time; She was
yore, And where I bade my last fare-well, be - side old Ire - land's shore; And the

green as Ire - land's clov - er, and with eyes of I - rish blue, — Oh!
kiss she gave it ling - ered, as she heaved a part - ing sigh, — Oh!

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Marcia.

Mar - y dear, the days seem years that keep me, girl from you.
 Mar - y dear, such love as mine will nev - er nev - er die. I'll

REFRAIN.

nev - er have an - oth - er pal like

Mar - y mine; I'll nev - er

have an - oth - er girl so sweet and

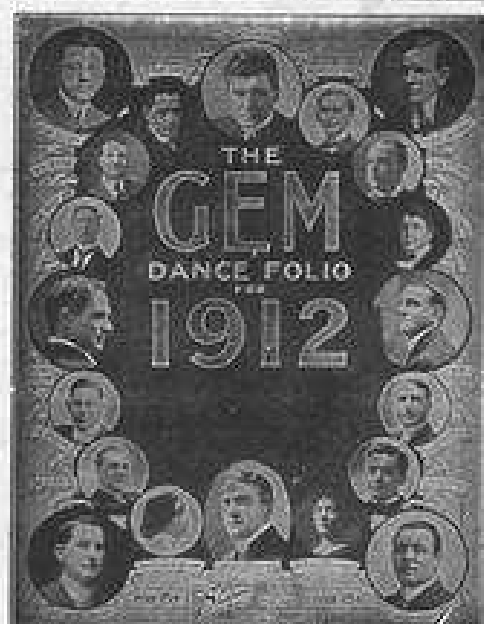
kind; When the days were dark and drear - y,

— She could cheer me ev - 'ry time, — Sure I'll

nev - er find an - oth - er pal like Mar -

y mine. — I'll mine. —

I'll Never Have Another Pal etc.



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C O N T E N T S

Don't Wake Me Up I Am Dreaming	Medley	Whitson & Ingraham	Daroud If We Follows Can Do	Medley	Billy Gaston
Good-bye Rose	Waltz	Barthart & Ingraham	Without Girls	Waltz	
In Dear Old Tennessee		Fields & Newman	My Queen Is An Irish Colleen		Fiske O'Hara
When June Rolls Around With	Medley		I Love My Wife	Medley Two-step	Bryan & Brown
In Rose	Two-step	Cobb & Laing	Whippoorwill		Fagan & Byler
Come Josephine In My Flying Machine		Bryan & Fischer	Are You Feeling As Lonesome As I Am	Medley	Billy Gaston
Mary Went Round and Around	Medley	Bryan & Fischer	Go Way From Me I Hate You, Come	Waltz	Cobb & Flynn
Listen To That Jungle Band	Medley	Bryan, Kendis & Paley	Back To Me I Love You		Billy Gaston
Cinto Columbo	Two-step	Gray & Fischer	I'm Trying My Best To Smile	Medley Two-step	Billy Kent
Let's Go Where We Can Have		Cobb & Kelley	Turn Those Eyes Away		Herbert Ingraham
Some Fun	Medley	Cobb & Laing	Maid Of The Pango Isle	Medley Polka	Dave Reed
That's When Life's One Grand	Medley		Below The Mason-Dixon Line		
Sweet Song	Waltz	Bryan & Fischer	I'm Going To Take The Train For		Herbert Ingraham
First You Get The Money, Then	Medley	Bryan & Fischer	Home Sweet Home	Medley March	Bryan & Fischer
You Get The Plat, etc.	Subotiche	Selden & Gibson	Will You Love Me When The	and Two-step	
That's Going Some For You		Tannehill & Kelley	Honey-moon Is Over		Clairon Manning
I Give You All You Ask	Medley	Selden & Zisch	Baby Mine	Medley	Costello & Kelley
Deep Down In My Heart	Waltz		You Don't Know How You'll Miss Her	Waltz	
Who's Lookey Now		Selden & Ingraham	Till It's Time To Say Good-bye		
You Needn't Go To College If You're	Medley		Tony The Cowboy Whoop	Medley Two-step	Lyons & Vance
Born To College Man	Two-step	Selden & Kelley	Yiddish Luck And Irish Love		Bryan & Fischer
I'm Looking For A Dear Old Lady	Medley	Bryan & Kelley	That Lovin' Lazy Rag	Medley Ragtime Two-step	Selden & Gaston
O'Callahan	Bar Dance	Selden & Kelley	A Certain Party Rag		Selden & Kelley
It's No Use To Love Little Girls			Lancers of the Best Numbers		Eugene Plotmann
Doin' Rose	Medley Two-step	Dave Reed			



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I'M SAVING MY KISSES FOR SOMEONE

Words by DAVE OPPENHEIM

Music by JOE COOPER

THE
TREMENDOUS SUCCESS
OF
GABY DESLYS
AND
HARRY PILGER
IN THE
BIG WINTER GARDEN
PRODUCTION



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PUBLISHERS

450 Broadway & 45th Street
New York

I'm Saving My Kisses For Someone.

3

Words by
DAVE OPPENHEIM

Music by
JOE COOPER

Marcia

p f

Vamp

p

Wil - lie walked with Til - lie and he thought she was - nt wise,
Wil - lie was per - sist - ent and he plead - ed for a kiss,

p

He was fond of kiss - ing, as boys are of Wil lie's size,
Said a kiss meant noth - ing, and just one she'd nev - er miss,

4

She knew he was fick - le when his spoon-ing Wil - lie tried, 'Cause
Til - lie said, 'Now lis - ten here, it's not the prop - er thing, 'Cause

when he asked her for a kiss, She wise - ly then re - plied:
an - y man that gets my kiss, You bet he'll buy the ring."

CHORUS.

I'm sav-ing my kiss-es for some - one, — Who's sav-ing his kiss-es for

me, — I'm sav-ing my lov-ing for some - one, —

And I save him all I can, 'Cause he's such a lov - ing man; I'll

give you my deep - est af - fec - tion — If you're lone - some, and need sym - pa -

p f

thy, But I'm sav - ing my kiss - es for some - one, — Who's

sav - ing his kiss es for me. — I'm me. —

I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER

BY

AS INTRODUCED

FLORENCE MOORE

... IN THE NEW ...

WINTER GARDEN PRODUCTION

MAID IN AMERICA

WORDS BY
BERT KALMAR

MUSIC BY
JOE COOPER



WATERSON
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Music Publishers
Strand Theatre Bldg
Broadway at 47th St.
NEW YORK

I've Been Floating Down The Old Green River

Words by
BERT KALMER

Music by
JOE COOPER

Allegro Moderato



VOICE

Till Ready

Half past four, — Dan Mc Graw —
Dan-ny's frau — Raised a row, —

Came sneak-ing to his wif-ey's door. — Sh'd been wait - - ing
Said, "I'll go home to moth-er now." — Dan-ny said, — "That's

up all night, Wait-ing for him — to go to bed, —
some i - dea; Bet-ter then bring - ing moth-er here?" —

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are written below the vocal line.

Dan - ny smiled — Like a child — But his wif -
At the door — There she saw — Her pa and —

The second system continues the melody and accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef.

- ey grew ver - y wild. — "Where have you been — all night
— ma and sev'-ral more. — Dad was ex - plain - ing when

The third system includes a change in the piano accompaniment, with the bass line becoming more active, featuring sixteenth-note patterns.

long;" she cried. — And this is what Dan - ny re - plied: —
he came in, — Tell-ing ma where — he had been. —

The fourth system concludes the page with a final vocal phrase and piano accompaniment. The piano part ends with a sustained chord in the bass.

CHORUS

I've been float - ing down the old green riv - er on the
I've been float - ing down the old green riv - er on the

good ship Rock and Rye. But I
good ship Rock and Rye. But I

float - ed too far — I got stuck on a bar, — I was
float - ed too far — I got stuck on a bar, — I was

out there a - lone — wish - ing that I was home —
tied to the mast — while the schoon - ers went past —

The ship got wrecked with the cap - tain and crew —
The ship got wrecked with the cap - tain and crew —

And there was on - ly one thing left to do, — So I
And there was on - ly one thing left to do, — So I

had to drink the whole green riv - er dry to
had to drink the whole green riv - er dry to

1 2
get back home to you. — I've been you. —
get back home to you. — I've been you. —
f *D.S.*

THE MOST WONDERFUL SONG EVER WRITTEN BY

ARABY

IRVING BERLIN



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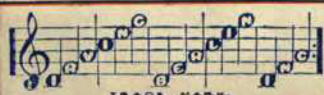
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STRAND THEATRE BUILDING, BROADWAY AT 47th STREET, NEW YORK

JUST A LITTLE LOVE SONG



Irving Berlin, Inc.
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1607 Broadway New York



The Quickest And Biggest Song Success Ever Written
Say It With Music

By IRVING BERLIN

REFRAIN

Say it with mu - sic, Beau - ti - ful mu - sic; Some - how they'd

p-mf dolce e legato

mf-f molto marc.

A Real Irving Berlin Masterpiece
Everybody Step

By IRVING BERLIN

CHORUS

Ev - 'ry - bo - dy step to the syn - co - pa - ted rhy - thm let's be go - in' with 'em when they be - gin; You'll be say - in' Yes Sir the

p-f leggiero

fz

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Just A Little Love Song

3

Words by
JOE YOUNG & SAM M. LEWIS

Music by
JOE COOPER

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand begins with a bass clef and a half note G3, followed by a quarter note A3, and then a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The introduction is marked *ff rubato* and *a tempo*.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is written on a single staff with a treble clef. The lyrics are: "Ev - er since you went a - way, At the clos - ing of each day, Ev - ry time I start to dream, I can hear a love - ly theme,". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part is marked *p dolce*.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is written on a single staff with a treble clef. The lyrics are: "I can hear my poor heart sigh - ing; Try - ing; to for - get; It's a mel - o - dy of mad - ness, Sad - ness, in my brain,". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part is marked *fz*.

The third line of the song features a vocal melody and piano accompaniment. The vocal melody is written on a single staff with a treble clef. The lyrics are: "In my lone - ly rev - er - ie, I can hear a mel - o - dy, It keeps humming o'er and o'er, She will cling to you once more,". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef.

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It's the one we both were sing - ing, When we met.
Shall I still be-lieve this love song once a - gain.

f *f* *mf*

Refrain

Slow with expression

Just a lit tle love song, Rings on the

p-mf Melodia sostenuto

strings of my heart Must this lit - tle

poco cresc. *R.H.* *poco cresc.* *Optional*

love song, Al ways re - mind me that we're a -

f *f*

part, _____ Rhymes _____ of times so gold _____ en

dim. *p mf*

Haunt me the whole night long; _____ My love would

cresc.

reach you, If I could teach you Just a lit-tle love

poco *rall.* *a tempo*

poco *fz* *rall.* *a tempo*

1 song. 2 song.

fz *fz* *fz*



A SONG THAT WILL LIVE FOREVER

GRANNY

YOU'RE MY MAMMY'S MAMMY

By the writers of "TUCKY HOME" and "MY MAMMY"

Words by JOE YOUNG and SAM M. LEWIS

Music by HARRY AKST

Chorus

Gran - ny You're my mam-my's mam - my

p-mf dolce

I owe a lot to you Gran -

ny You gave me my mam my The gran-est thing a

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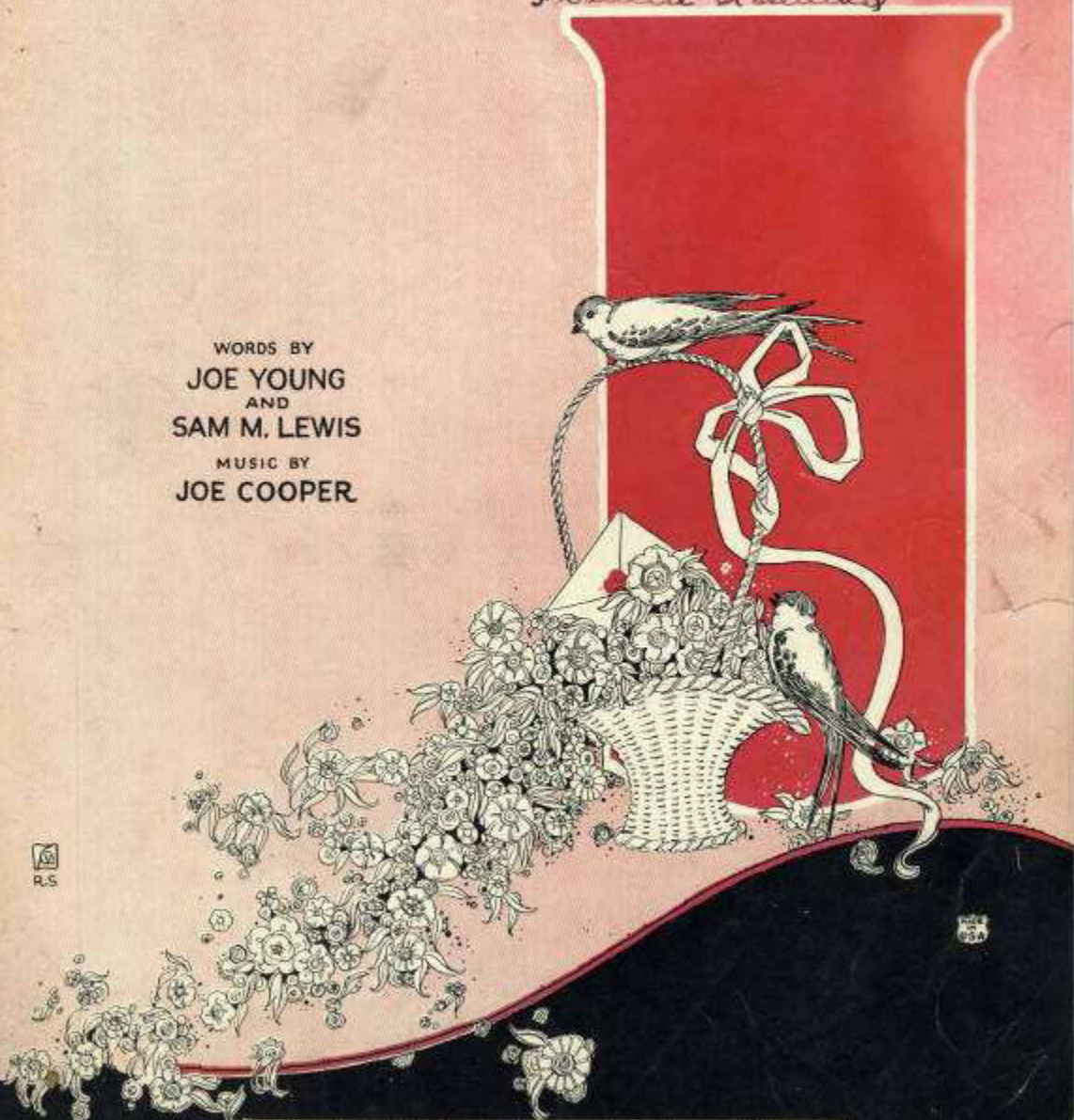
LOVE

MY HEART IS CALLING YOU

Francine Rosenthal

WORDS BY
JOE YOUNG
AND
SAM M. LEWIS

MUSIC BY
JOE COOPER



Q
R.S.

Q
R.S.

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York

1923

ARTIST COPY LOVE

Words by (MY HEART IS CALLING YOU)
JOE YOUNG and SAM M. LEWIS

Music by
JOE COOPER

Moderato

VOICE

It was dawn - -
Each to mor - -

ing earl-y morn - - ing When we two drift - ed a -
row adds a sor - row Un - til they're heaped moun-tain

part high Now the dawn - - ing of each morn
And each sor - row of each mor

ing row Tells me you're still in my heart.
Haunts me with your last good - bye.

CHORUS

Love my heart is call - ing you Love

why dont you an - swer Ev-ry where theres a pair locked in eachoth-er's em-

bra - ces why can't I oc-cu-py one of those lit - tle dream pla - ces

Love tears like the fall - - ing dew fall 'cause you wont

answ - er Lips may lie tears may dry But

rit. 1. my heart is call-ing you. 2. you.

POPULAR EDITION
MARRY THE GIRL
YOU LOVE

LYRIC BY
GUS KAHN
MUSIC BY
JOE COOPER

SONG

5

JEROME H. REMICK & CO.
NEW YORK DETROIT

STANLEY

Marry The Girl You Love

Lyric by
GUS KAHN

SONG

Music by
JOE COOPER

Allegro moderato

PIANO *f*

VOICE

John - ny met his
John - ny said "Re -

Vamp

mp *p*

broth - er Bill and Bill said "I'm so blue, I don't know what to
mem - ber Bill, when you are bent and old, A love that won't grow

do, I'll pass it up to you. I'd like to get mar - ried, but I've
cold Is bet - ter far than gold. 'Tis then you'll re - call the words of

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got my eye on two Lit-tle girl-ies and each is a beau-ti-ful peach,
wis-dom that I told You and you'll say "Old John had his think-ing cap on!"—

— One is a sweet— and de-mure, lit-tle girl,— But a
I know that wealth— nev-er brings hap-pi-ness,— It means

poor lit-tle girl— That I'm anx-ious to wed— The oth-er is rich— so I
trou-ble I guess— Still I won't lose my nerve— If mar-ry-ing wealth makes me

don't know just which— Lit-tle girl-ie to choose? and John-ny said.—
lose my good health— It was my fault and just— what I de-serve.—

Marry The Girl etc. 4

CHORUS

Mar - ry the girl - ie you love, —

The first system of the chorus features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes a *p-f* (piano-forte) dynamic marking. The lyrics are "Mar - ry the girl - ie you love, —".

What do you care — if she's poor! —

The second system continues the vocal melody and piano accompaniment. The lyrics are "What do you care — if she's poor! —".

Love in a cot - tage is the life for you,

The third system continues the vocal melody and piano accompaniment. The lyrics are "Love in a cot - tage is the life for you,".

Hur - ry up and or - der wed - ding bells for two. —

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are "Hur - ry up and or - der wed - ding bells for two. —".

Mon - ey does - nt mat - ter when it's reg - u - lar love, —

Take my ad - vice — and see. — So — you go and mar -

- ry that poor lit - tle girl — And save the rich lit - tle girl —

for me. — me. —



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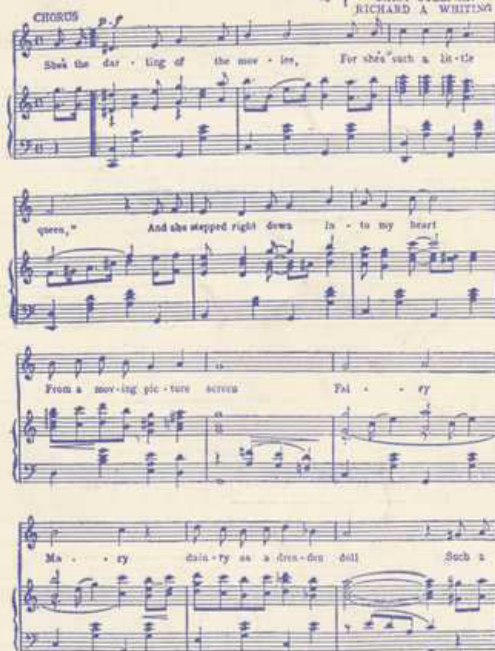
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 That Wonderful Dengoza Strain
 Rose of the Mountain Trail
 At the Ball, That's All
 Rock Me In the Cradle of Love
 All Aboard For Dixieland
 I've Got Everything I Want But
 You
 I'll Do It All Over Again
 Rebecca of Sunnybrook Farm
 On the Good Ship Mary Ann
 Big Red Motor and Little Blue
 Limousine
 What D'ye Mean, You Lost Your
 Dog
 When It's Apple Blossom Time In
 Normandy
 I Want to Go Back to Dixieland
 Cross the Mason-Dixon Line
 Sailing Down Chesapeake Bay
 Sunshine and Roses
 That Old Girl of Mine

"Mary Pickford"

The Darling Of Them All

By DAVE RADFORD
 DAISY SULLIVAN
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 Heroes of the Balkans
 Hearts Aflame Waltzes
 Tickle The Ivories
 Valse Maurice
 The Whip
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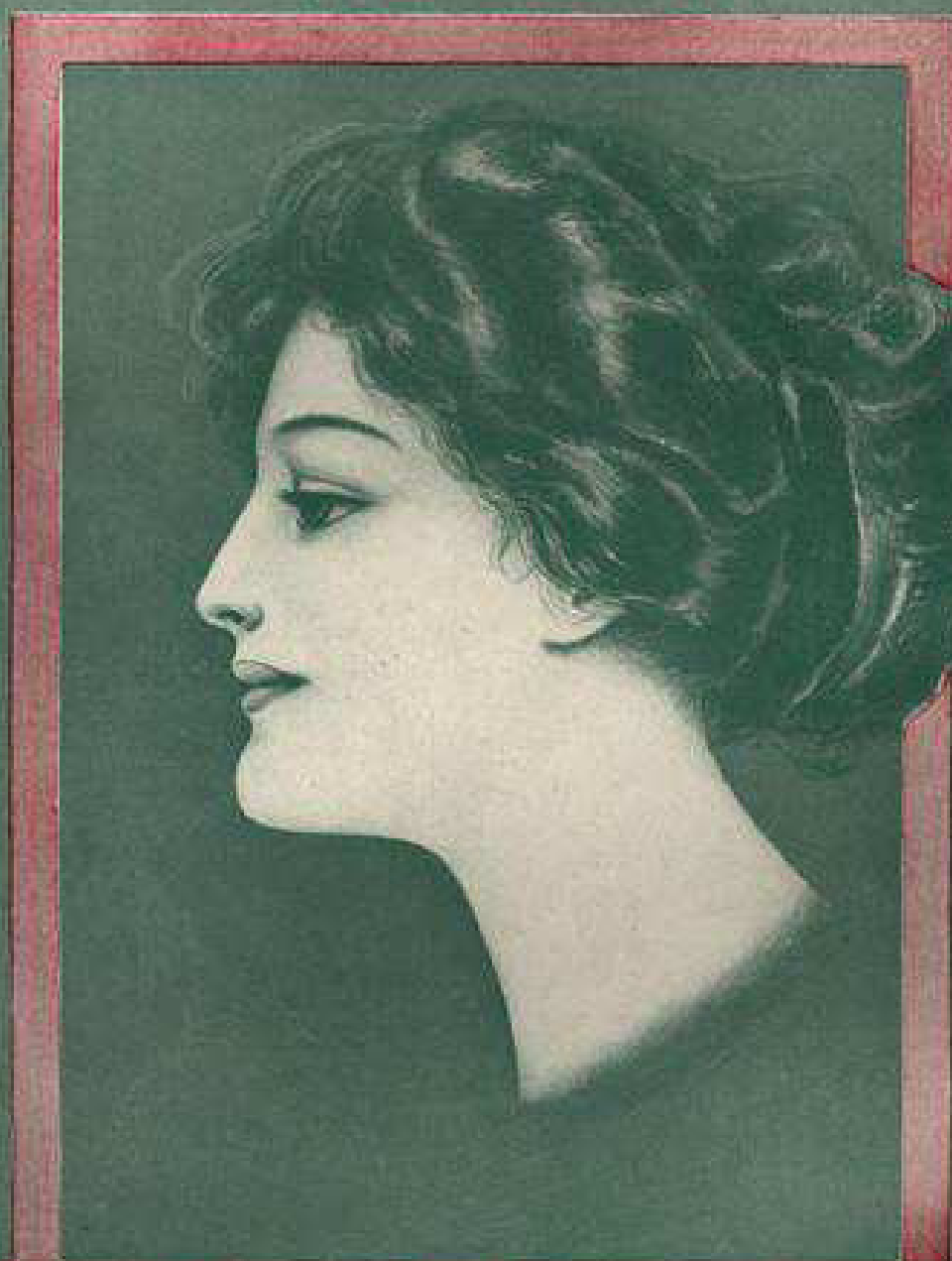
MI
 SB
 I. KAHN, GUS IO

H! WHAT A BEAUTIFUL DREAM

(YOU SEEM)

WORDS BY
E. OPPENHEIM

MUSIC BY
JOE COOPER



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New York

TWO OF THE BEST BALLADS PUBLISHED

"Good-Bye Rose."

Words by
ADDISON BURKHART.

Music by
HERBERT INGRAHAM

REFRAIN. (*With expression*)

Good bye Rose, the Au - tumn leaves are fall - ing,
Win - ter blows her trumpets from the sky,

cresc.

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Deep Down In My Heart.

Medium Ballad

REFRAIN. *slowly with great expression.*

Deep down in my heart, — There's joy when you are joy - ful,
Deep down in my heart, — There's sad - ness when you're sad, And

mf cresc. e accel.

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Oh! What A Beautiful Dream (You Seem)

3

Words by
DAVE OPPENHEIM.

Music by
JOE COOPER.

Moderato.



ente lit - tle, sweet lit - tle, won - der - ful way, Why you
 same lit - tle joy were in your lit - tle heart, We would

hold me in a spell, Like a mag - ic flame you just
 need but one to share, It would beat for you with a

dim my brain, With a love I long to tell, *poco più*
 beat so true, With a love I'd al - ways bear,

REFRAIN, *with expression.*
 Oh! what a beau - ti - ful dream, Beau - ti - ful dream, you

seem, — You're like a pic - ture that hangs on the wall, —

I long to press you, ca - ress you, that's all! Oh! — what a beau - ti - ful dream,

Beau - ti - ful dream, you seem, — There are times when I feel that you

can - not be real, You're a beau - ti - ful, beau - ti - ful dream. dream.

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OH! YOU MAMMA'S BOY

WORDS BY
DAVE OPPENHEIM

MUSIC BY
JOE COOPER



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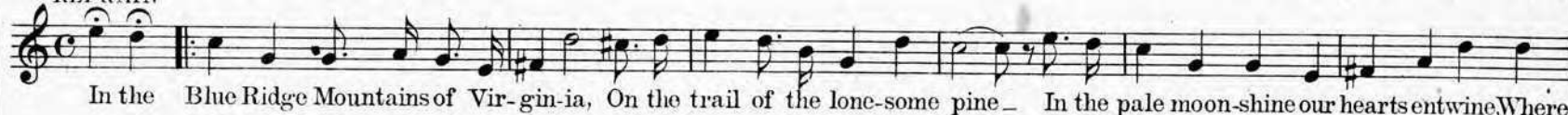
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The Trail Of The Lonesome Pine

Words by BALLARD MACDONALD

Music by HARRY CARROLL

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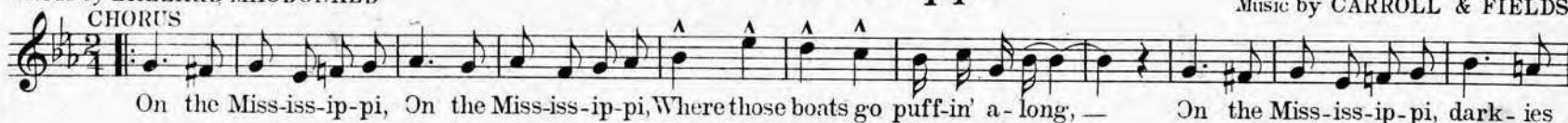


On The Mississippi

Words by BALLARD MACDONALD

Music by CARROLL & FIELDS

CHORUS

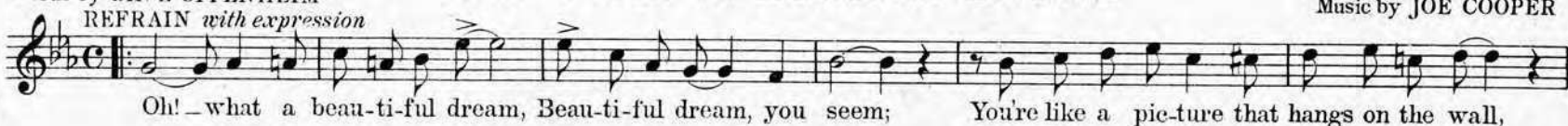


Oh! What A Beautiful Dream

Words by DAVE OPPENHEIM

Music by JOE COOPER

REFRAIN *with expression*

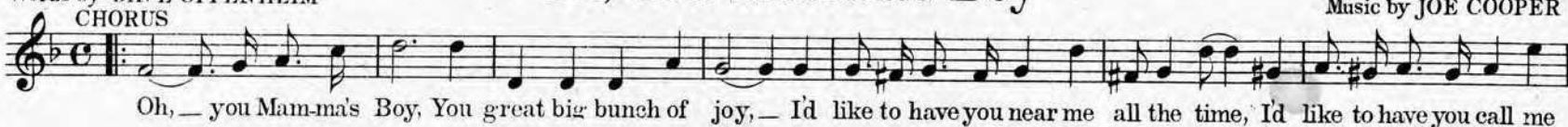


"Oh, You Mamma's Boy"

Words by DAVE OPPENHEIM

Music by JOE COOPER

CHORUS

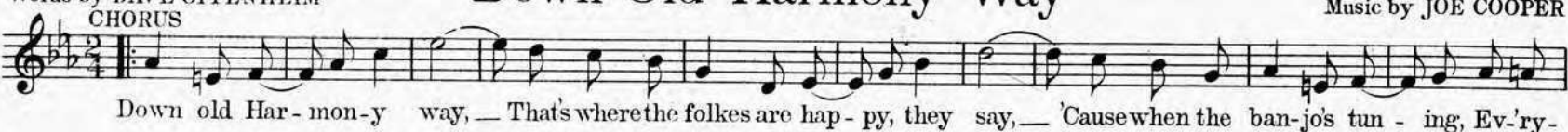


Down Old Harmony Way

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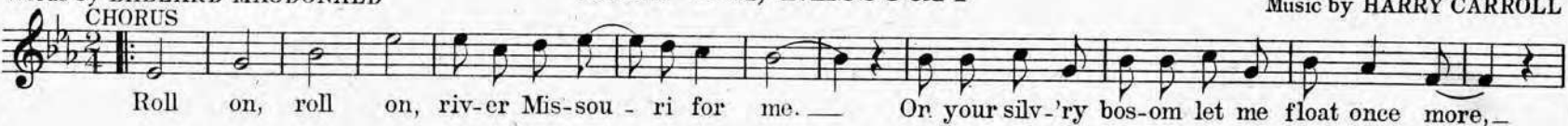


Roll On, Missouri

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CHORUS

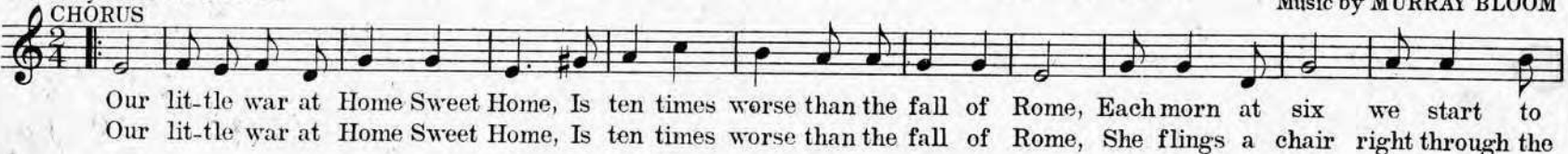


Our Little War At Home Sweet Home

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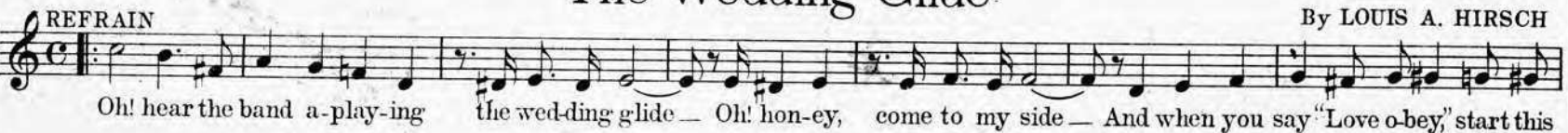
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By LOUIS A. HIRSCH

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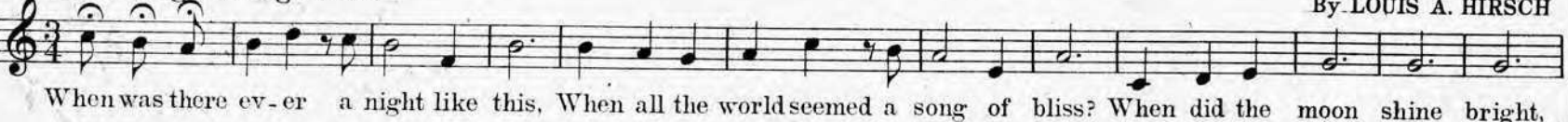


"When Was There Ever A Night Like This"

CHORUS

Valse. Allegretto e grazioso

By LOUIS A. HIRSCH



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"Oh, You Mamma's Boy"

3

Words by
DAVE OPPENHEIM

Music by
JOE COOPER

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The voice part enters with the lyrics 'I'm craz-y 'bout a fel-low, I nev-er knew what love was,'. The piano accompaniment continues with a steady rhythm, featuring some triplets and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics continue: 'And I don't know what to do, He's al-ways 'round his 'Till one day I thought we'd part, For it's his ba-by moth-er, And he calls her sweet-heart too. man-ner, That just nest-les 'round my heart.'

I'm craz-y 'bout a fel-low,
I nev-er knew what love was,

And I don't know what to do, He's al-ways 'round his
'Till one day I thought we'd part, For it's his ba-by

moth-er, And he calls her sweet-heart too.
man-ner, That just nest-les 'round my heart.

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But someday I'm de - ter - mined That I'll steal this boy a - way, — And
 But when he's near his moth - er, I feel pangs of jeal - ous - y, — But

p

then I'll sit him on my knee, And kiss him while I say: —
 he can't mar - ry "mother dear," So there is hope for me. —

poco rall.

CHORUS

Oh, — you Mam-ma's Boy, You great big bunch of joy, — I'd

like to have you near me all the time, I'd like to have you call me

"Ba-by Mine;" Oh, — you Mam-ma's Boy, You've made my heart seem like a

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Ba-by Mine;" Oh, — you Mam-ma's Boy, You've made my heart seem like a

toy, — And when you leave me I just sit and cry, 'Cause you

The second system of the musical score. The vocal line continues with the lyrics: toy, — And when you leave me I just sit and cry, 'Cause you. The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

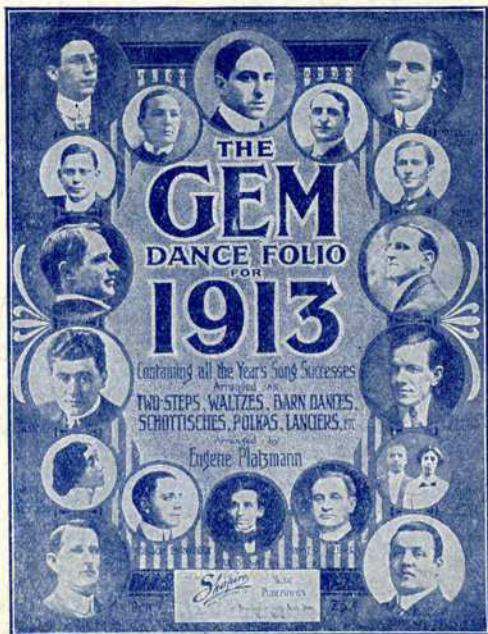
grieve me and there's a rea-son why, For you're my ba-by,

The third system of the musical score. The vocal line continues with the lyrics: grieve me and there's a rea-son why, For you're my ba-by,.

Oh, you Mam-ma's Boy. — Boy —

The fourth system of the musical score. The vocal line has two endings, marked 1 and 2. The lyrics are: Oh, you Mam-ma's Boy. — Boy —. The piano accompaniment concludes with a final chord.

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CONTENTS

Good-Bye Rose } Waltzes	Burkhart & Ingraham	Roll Me Around Like a Hoop, My Dear } Medley Waltz	Bryan & Fischer
The Gaby Glide	Louis A. Hirsch	Carmia	Selden & Gideon
Let Me Be The First One Dearie } Medley Barn Dance	Bryan & Fischer	How Do You Do, Miss Ragtime } Medley Schottische	Louis A. Hirsch
That Baboon Baby Dance } Medley Two-step	Oppenheim & Cooper	Sally	Havez, Donnelly & Blyler
Pollywogg Wiggle	Selden, Bryan & Fischer	Billy's Melody } Medley Barn Dance	Gilbert & Cooper
My Sumurun Girl	Louis A. Hirsch	Dat Lovin' Touch	Lewis & Bennett
Way Down on Sunny Tampa Bay } Medley Two-step	Goetz & Gideon	Somehow, Sometime, Someplace	Louis A. Hirsch
A Little Bit of Irish	Kahn & Le Boy	There's a Little Girl That's Lonesome } Medley Waltz	Oppenheim & Cooper
You May Be Irish, Murphy, But I Think That You're In Dutch } Medley Waltz	Bryan & Fischer	(In My Old Kentucky Home)	
Make Me Love You Like I Never Loved Before } Medley Two-step	Bryan & Fischer	I'll Never Have Another Pal } Medley Two-step	Oppenheim & Cooper
I've Got a Ragtime Bee in My Bonnet	Gilbert & Migliaccio	Like Mary Mine	
Come Back Marguerite } Medley Waltz	Bryan & Fischer	Sarah's Hat	Jerome & Schwartz
Tell Me Again You Love Me	Shields & Yosco	Ragtime Nick	Morgan & Breuer
Big Blonde Baby } Medley Two-step	Bryan & Fischer	Every Moment You're Lonesome } Medley Gavotte	Grossman & Richmond
Loving Chimes	Havez, Donnelly & Blyler	I'm Lonesome Too	
The Garden of Allah } Medley Waltz	Robert A. Keiser	If All The Girls In All This World Were Just as Nice as You } Medley Waltz	Goodhart & Fischer
I've Got a Girl From My Home Town	David Roth	Come Love and Play Peek-a-boo	Jerome & Schwartz
Roo-Ti-Toot (On Your Ragtime Flute) } Medley Schottische	Oppenheim & Cooper	Just For You Sweetheart	Whitson & Bela Laszky
The Turkey Gobbler's Ball } Medley Schottische	Havez, Donnelly & Blyler	When a Girl Whose Heart is Breaking } Medley Waltz	Oppenheim & Cooper
		Loves a Boy Who Does Not Care	
		Oriental Rose	Louis A. Hirsch
		My Heart Keeps Right on Beatng } Medley Polka	Kahn & Le Boy
		Lancers of the Best Numbers	Eugene Platzmann



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NEW
YORK
CITY

"ROO-TI-TOOT"

ON YOUR RAGTIME FLUTE

WORDS BY
DAVE OPPENHEIM
MUSIC BY
JOE COOPER



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Roo - Ti - Toot - On Your Ragtime Flute.

3

Words by
DAVE OPPENHEIM.

Music by
JOE. COOPER.

Moderato.

Vamp.

There was a min-strel man — Down in
But this here gal you know — Loved that

Al - a - bam' — By the name of Sam — who won a la - dy's hand, With a
fel - low so — She just had to go — to see the min - strel show — 'Caus she

flute that he would play — He just stole her heart a - way — How the
loved the roo - ti - toot. — Of that fas - ci na - ting flute — As the

notes would shoot_ When that boy would toot_ It would sound so cute_ up-on that
notes would fly_ She would catch his eye_ But this boy knew why_ 'Cause he'd

rag-time flute_ It would make this gal_ so gay_ She'd just hug up close and
hear her sigh_ She'd just moan and groan with joy_ To that lov-ing min-strel

REFRAIN.

say: Come on and roo - ti - toot_ Up - on your
boy:

rit. *p-f*

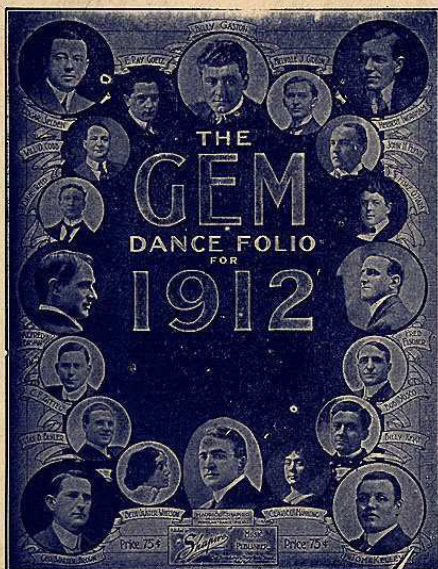
rag-time flute_ Oh, hon - ey I de - clare_ It

sounds so rare_ I love the roo - ti - too - tle of the Grizz - ly Bear_ It makes me

spoon-y, dear _____ Have a feel-ing that I want you near; _____

— So play that Roo - ti - toot, Roo - ti - toot, roo - ti - too - tle ti - too - ti - toot,

On your rag - time flute. Come on and flute. _____



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CONTENTS

Don't Wake Me Up I Am Dreaming	Medley Waltz	Whitson & Ingraham	Darned If We Fellows Can Do Without Girls	Medley Waltz	Billy Gaston
Good-bye Rose		Burkhart & Ingraham	My Queen Is An Irish Colleen		Fiske O'Hara
In Dear Old Tennessee		Fields & Newman	I Love My Wife	Medley Two-step	Bryan & Brown
When June Rolls Around With Its Roses	Medley Two-step	Cobb & Laing	Whippoorwill		Fagan & Blyler
Come Josephine In My Flying Machine		Bryan & Fischer	Are You Feeling As Lonesome As I Am	Medley Waltz	Billy Gaston
Mary Went 'Round and Around and Around	Medley Waltz	Bryan & Fischer	Go 'Way From Me I Hate You, Come Back To Me I Love You		Cobb & Flynn
Listen To That Jungle Band	Medley Two-step	Bryan, Kendis & Paley	I'm Trying My Best To Smile	Medley Two-step	Billy Gaston
Cristo Columbo		Gray & Fischer	Turn Those Eyes Away		Billy Kent
Let's Go Where We Can Have Some Fun		Cobb & Kelley	Maid Of The Pango Isle	Medley Polka	Herbert Ingraham
That's When Life's One Grand Sweet Song	Medley Waltz	Cobb & Laing	Below The Mason-Dixon Line		Dave Reed
First You Get The Money, Then You Get The Flat, etc.	Medley Schottische	Bryan & Fischer	I'm Going To Take The Train For Home Sweet Home	Medley March and Two-step	Herbert Ingraham
That's Going Some For You		Bryan & Fischer	Will You Love Me When The Honeymoon Is Over		Bryan & Fischer
I Give You All You Ask	Medley Waltz	Selden & Gideon	Baby Mine	Medley Waltz	Clarice Manning
Deep Down In My Heart		Tannehill & Kelley	You Don't Know How You'll Miss Her 'Till It's Time To Say Good-bye		Costello & Kelley
Who's Looney Now		Selden & Zittel	Tony The Cowboy Whop	Medley Two-step	Lyons & Yosco
You Needn't Go To College If You've Been To College Inn	Medley Two-step	Selden & Ingraham	Yiddisha Luck And Irisha Love		Bryan & Fischer
I'm Looking For A Dear Old Lady	Medley Barn Dance	Selden & Kelley	That Lovin' Lazy Rag	Medley Ragtime Two-step	Selden & Gaston
O'Callahan		Bryan & Kelley	A Certain Party Rag		Selden & Kelley
It's No Use To Love Little Girlie	Medley Two-step	Selden & Kelley	Lancers of the Best Numbers		Eugene Platzmann
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THAT BABOON BABY DANCE

Cora Bacche

WORDS BY

DAVE OPPENHEIM

MUSIC BY

JOE COOPER

Introduced in
Three Great Productions.
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in Lew Fields'
"HANKY PANKY"
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in "A WALTZ DREAM"
by WARD DE WOLF
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"THE GIRL IN THE TAXI"



5

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Cor. Broadway & Thirty Ninth Street,
New York

"That Baboon Baby Dance"

Words by
DAVE OPPENHEIM.

Music by
JOE COOPER.

Allegro.

The piano introduction consists of two systems of music. The first system is marked *f* and features a lively, syncopated melody in the right hand with a steady bass line. The second system continues the melody with more complex rhythmic patterns and dynamic markings like *z* and *>*.

This section is labeled *Vamp* and begins with a *fz* (forzando) marking. It features a repeating rhythmic pattern in the right hand. The lyrics "Oh, hon - ey won't you" and "Oh, hon - ey hear that" are written above the staff. The section concludes with a *p* (piano) marking.

The vocal melody is written on a single staff with lyrics: "lis - ten here? Im lone - some and Im feel - ing queer, sweet re - frain, Oh, hon - ey there it goes a - gain,". The piano accompaniment is on a grand staff, providing harmonic support with a steady bass line and chords in the right hand.

CBP.

3

Let's hur - ry won't you hon - ey dear, Where they do the lat - est
Such mus - ic may the Lord re - strain, 'Cause its got me go - ing

prance. Im pin - ing and Im feel - ing sad,
sure. Oh, hon - ey cant you hear me sigh,

But mus - ic al - ways makes me glad, So sooth - ing when you're
Seems an - gels are a - fly - ing by, Come clos - er I just

feel - ing bad, And you do that Ba - boon dance.
want to cry, Come there's on - ly one real cure.

CHORUS

Oh — that dance, — that ba-boon ba - by

dance, — Swing me high, swing me low,

Kiss me quick, and a - way we go. Hon — ey

mine, — Now ain't that just di - vine, — If you

l.B.R.

want to win my love And my heart and my hand and you

l.h.

want to win a home that's the best in the land, do that

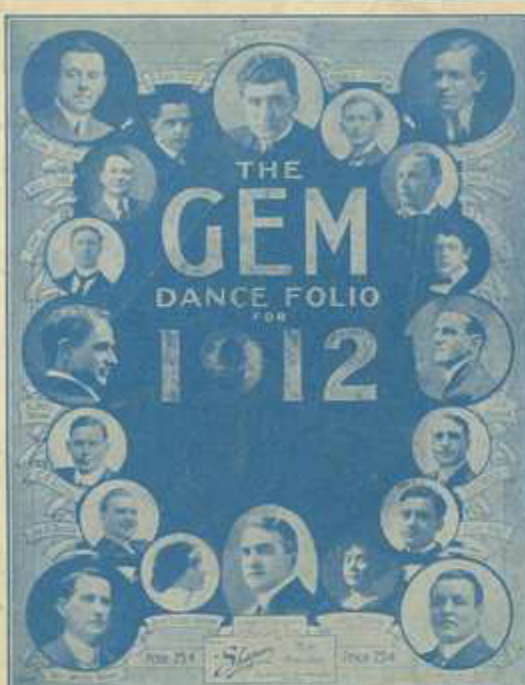
l.h.

Ba Do that Ba Oh, that

Ba - boon Ba - by dance. dance.

1 2

v v



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C O N T E N T S

Don't Wake Me Up I Am Dreaming	Medley	Whitson & Ingraham	Darned If We Fellows Can Do	Medley Waltz	Billy Gaston
Good-bye Rose	Waltz	Burkhart & Ingraham	Without Girls		
In Dear Old Tennessee		Fields & Newman	My Queen Is An Irish Colleen		Fiske O'Hara
When June Rolls Around With	Medley		I Love My Wife	Medley Two-step	Bryan & Brown
Its Roses	Two-step	Cobb & Laing	Whippoorwill		Fagan & Blyler
Come Josephine In My Flying Machine		Bryan & Fischer	Are You Feeling As Lonesome As I Am	Medley	Billy Gaston
Mary Went 'Round and Around	Medley	Bryan & Fischer	Go 'Way From Me I Hate You, Come	Waltz	Cobb & Flynn
and Around	Waltz		Back To Me I Love You		
Listen To That Jungle Band	Medley	Bryan, Kendia & Paley	I'm Trying My Best To Smile	Medley Two-step	Billy Gaston
Crito Columbo	Two-step	Gray & Fischer	Turn Those Eyes Away		Billy Kent
Let's Go Where We Can Have		Cobb & Kelley	Maid Of The Pango Isle	Medley Polka	Herbert Ingraham
Some Fun	Medley Waltz	Cobb & Laing	Below The Mason-Dixon Line		Dave Reed
That's When Life's One Grand			I'm Going To Take The Train For	Medley March	Herbert Ingraham
Sweet Song			Home Sweet Home	and Two-step	Bryan & Fischer
First You Get The Money, Then	Medley	Bryan & Fischer	Will You Love Me When The		
You Get The Flat, etc.	Schottische	Bryan & Fischer	Honeymoon Is Over		Clarice Manning
That's Going Some For You		Selden & Gideon	Baby Mine	Medley	Costello & Kelley
I Give You All You Ask	Medley Waltz	Tannehill & Kelley	You Don't Know How You'll Miss Her	Waltz	
Deep Down In My Heart		Selden & Zitel	'Till It's Time To Say Good-bye		Lyons & Yosco
Who's Looney Now			Tony The Cowboy Whop	Medley Two-step	Bryan & Fischer
You Needn't Go To College If You've	Medley	Selden & Ingraham	Yiddisha Luck And Irisha Love		Selden & Gaston
Been To College Inn	Two-step		That Lovin' Lazy Rag	Medley Ragtime Two-step	Selden & Kelley
I'm Looking For A Dear Old Lady	Medley	Selden & Kelley	A Certain Party Rag		
O'Callahan	Barn Dance	Bryan & Kelley	Lancers of the Best Numbers		Eugene Platzmann
It's No Use To Love Little Girlie		Selden & Kelley			
Dixie Rose	Medley Two-step	Dave Reed			



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2

That Alabama Bear.,

Words by
DAVE OPPENHEIM.

Music by
JOE COOPER.

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato'. The piano part features a lively melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *f* (forte) and *p* (piano). The vocal melody enters in the second system with the lyrics: 'There's a cel-a-bra-tion down in / There's no time for wor-ry down old'. The piano accompaniment continues with a steady rhythm. The third system contains the lyrics: 'Al-a-bam', - Mus-ic grand, - on ev-'ry hand, - / Dix-ie way, - Hearts are gay, - and nights are day, -'. The fourth system concludes with the lyrics: 'Ev-'ry-bod-y's hap-py and they feel so gay, - Hol-i-day! - well / Ev-'ry-bod-y's spoon-ing 'cause they feel so fine, - di-vine, - it's'. The piano part provides harmonic support throughout, with various chordal textures and melodic lines.

I should say!_ just the clime,_ See the mer - ry coup - les sway - ing ev - 'ry - where,
Now the dance is start - ed and the fev - er's high,

It's a bear,_ you'll de - clare;_ There's no use in stand - ing 'cause you
Girl - ies nigh,_ catch your eye,_ You don't have to know them, they just

can't keep still_ When they play that Al - a - ba - ma bear._
un - der - stand_ As the oth - er coup - les wan - der by._

CHORUS. *Not Fast.*

Oh that Al - a - ba - ma Bear,_ It's such a sooth - ing

air, ——— It's got you go - ing, you'll de - clare; ———

Hon - ey dear, can't you hear, all the pic - co - los, It's a tune makes you

spoon, ev - 'ry time it blows, Then you start to sway, as you glide a-way, Oh!

f marcato.

hon' say it's beau - ti - ful; Hear ——— that Al - a - ba - ma band, ——— The

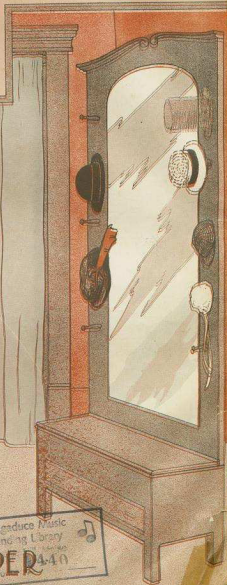
fin - est in the land, That South-ern folks just love so

grand; When you hear that lov - in' tune that goes like Dix - ie, There's a spot in your heart that will

rag like six - ty, When you do that Al - a - ba - ma

Bear. Bear.

THE HATRACK IN THE HALL



WORDS BY
GRANT CLARKE
AND
EDGAR LESLIE

MUSIC BY
JOE COOPER

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1913
HATRACK

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143-145 W. 40th St. NEW YORK

THE HATRACK IN THE HALL

Words by GRANT CLARKE
and EDGAR LESLIE

Music by
JOE COOPER

Allegro moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro moderato'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano part is marked 'mf'. After the introduction, there is a 'Vamp' section. The piano part continues with a similar harmonic pattern, marked 'mf'. The vocal part enters with the lyrics: 'Now that we're married, dear,..... Just see those presents that our friends have'. The piano part continues with a similar harmonic pattern. The vocal part continues with the lyrics: 'It has a doz-en hooks,..... And ev'-ry one has done its du-ty'. The piano part continues with a similar harmonic pattern. The vocal part continues with the lyrics: 'sent..... Be-fore we o-pen one,..... Just wait a min-ute, hon'-'. The piano part continues with a similar harmonic pattern. The vocal part continues with the lyrics: 'well..... Al-tho' its ve-ry true,..... We're us-ing on-ly two.'. The piano part continues with a similar harmonic pattern.

mf

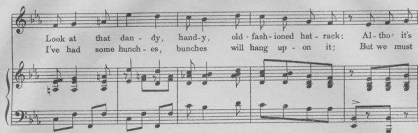
Vamp

fz

mf

Now that we're married, dear,..... Just see those presents that our friends have
It has a doz-en hooks,..... And ev'-ry one has done its du-ty

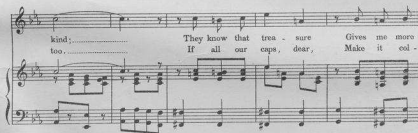
sent..... Be-fore we o-pen one,..... Just wait a min-ute, hon'-
well..... Al-tho' its ve-ry true,..... We're us-ing on-ly two.



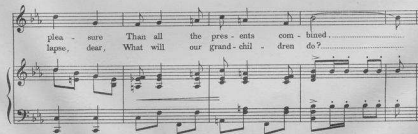
Look at that dan - dy, hand-y, old - fash - ioned hat - rack: Al - tho' it's
I've had some hunch - es, bunches will hang up - on it; But we must



old and queer,..... The fam'ly sent it here..... They've act - ed might - y
both take care,..... It's such a frail af - fair,..... And ve - ry shak - y



kind;..... They know that trea - sure Gives me more
too,..... If all our caps, dear, Make it cool -



plea - sure Than all the pres - ents com - bined.....
lapse, dear, What will our grand - chil - dren do?.....

Hatrack in hall 4

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"My Dearie." A beautiful Waltz by Theodore Morse.
(*Mc Cherie.*)

"Texico." The finest of all Turkey Trots.

CHORUS

In days of Six-ty four,..... In days of Six-ty four,.....

p-f

Grand - ma's bon-net used to hang up - on it;..... Grand-dad - dy took

..... his hat from its hook..... On the day he went a -

- way to war; My lit - tle sis - ter Nell,..... My Pa and

Hatrack is half 4

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THEODORE MORSE MUSIC CO.

Ma, as well as They have used it, one and

all. And now we're married, and perhaps

There'll be lots of lit-tle caps On the Hat-rack in the

1. Hall. In days of Hall. 2. Hall.

Hairack in hall 4

MALE QUARTETTES—25¢ each—5 for 1.00. Fine arrangements of the following songs:—“Bobbin, Up and Down” “Salvation Nell” “You’re the Haven of My Heart” “In the Land of Plankity Plank” “Luella Lee” “When Uncle Joe Plays a Rag On his Old Banjo” “Washington Waddle” “Another Rag” “Sweet Swanee Sue” “My World is a Dream of You” “Phoebe Jane” “Molly Lee” “On a Monkey Honeymoon” “Kitty Gray” “The Jingle of Jungle Joe” “Way back Home” “Whistling Jim” “Dear Old Girl” “Dixie Gray” “If it, Rose Told you All it Knows” “Good-by Betty Brown” “He’s a College Boy” etc.

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Words by
RICHARD HENRY RICE

Music by
THEODORE MORSE

CHORUS. *Repetends*

Dear old girl the rub-in sings a love song, Dear old girl, it speaks of how I love you. The blood-red tears are falling, so I think of you, and my back on heart is full, and my heart is full of you, dear old girl.

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When you haven't a beautiful girl—*Ballad*.
The Hatrack in the Hall—*Novelty Song*.
Another rag (song)
Three Things I love—*March Song*.
Story the Pansies told—*Ballad*.
Red Clover—*Indian Love Song*.
By the dear old river Rhine—*German Love Song*.
'Lizabeth Ann—*Southern Love Song*.
Blue Feather—*Indian Love Song*.
He's a college boy—*March Song*.
The Village band—*March Song*.
Call around any old time—*Waltz Song*.
Melody Man—*Rag-Char. Gillen*.
I left my heart in Ireland—*Ballad*.
Red Clover—*Intermezzo*.
Washington Waddle—*Rag Song*.
Hanna smile awhile on me—*Southern Song*.
Sweet Swanee Sue—*March Ballad*.
Blue Feather—*Indian Intermezzo*.
Something's going to happen to you—*Novelty*.
Good-by Sal—*March Ballad, Frank Gillen*.
Baby Blue eyes—*Novelty Love Song*.
Good fellowship begins at home—*Novelty*.
Molly Lee—*March Ballad*.
Goodnight Moonlight—*March Ballad*.
Phebe Jane—*Love Song*.
When we were college boys.
On a Monday honeymoon—*Monkey Song*.

No. 11

Theodore Morse's Songs

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Bobbin up and down—*Novelty Song*.
Salvation Nell—*Novelty Song*.
Who's going to Love you when I am gone—*Ballad*.
When Uncle Joe plays a rag on his old banjo—*Big Hit*.
Luella Lee—*Southern Love Song*.
Whistling Jim—*Novelty Song*.
When you're lonesome don't forget my number.
Let's buzz—*Flirting Song*.
That's why the violets live—*Ballad*.
If the rose told all it knows—*Ballad*.
Dixie Gray—*March Ballad*.
Good-by Betty Brown—*March Ballad*.
Just to live the old days over—*Ballad*.
Dear old girl—*Famous Ballad*.
Jingle of Jungle Joe—*Monkey Song*.
What is a night without dreams—*Ballad*.
Booby—*Kid Song*.
Peachy—*Flirting Song*.
College Glide—*Two Step*.
How to Compose music—*A booklet of interest*
To all music lovers—*25c net*
You're mine; all mine—*Flirting Song*.
Soft and Sneaky—*Eccentric Dance*.
I'd love to lead a military band.
Just a little ring from you—*Flirting Song*.
I wonder if you'll meet me—*Ballad*.
That's how I want to be loved—*Novelty*

YOU'RE THE HAVEN OF MY HEART.

Words by
OEN O'CONNOR

Music by
THEODORE MORSE

REFRAIN. *Antiphony*

way peace. The ha - ven of my heart, dear...
True day the way - is years. But while you give me

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TICKLE IT

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WORDS BY

AVE OPPENHEIM

MUSIC BY

JOE COOPER

Published by

Shapiro
MUSIC PUBLISHERS, CO.

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Cor. Broadway & Thirty-Ninth Street,
New York

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Tickle It

Words by
DAVE OPPENHEIM

Music by
JOE COOPER

Allegro moderato



Till ready

Oh hon-ey, what's that tune you play.
Oh hon-ey, if I act in - sane,

The first vocal line is in 2/4 time, starting with a piano (*p*) dynamic. The melody is simple and catchy, with a repeat sign at the beginning. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

For it just haunts me night and day. It's so ap - peal - ing
Now please don't think that I'm to blame, It sounds so tun - ey

The second vocal line continues the melody in 2/4 time. The piano accompaniment remains consistent with the previous section, providing a harmonic foundation for the vocal line.

it comes a - steal - ing, Leaves a feel - ing that you can - not drive a - way.
it sets me loon - ey, That me - lo - di - ous and lov - ing sweet re - frain.

The third vocal line concludes the piece in 2/4 time. The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand.

'Cause when you play that Ba-by Grand, Why I just lose my heart and hand,
For Hon'you know that in each key There is a chord that speaks to me,

Oh hear me sigh-ing, oh hear my cry-ing, Hon-ey can't you un-der-stand.
It makes me ha-zy, it sets me cra-zy, Fills me full of jeal-ous-y.

CHORUS

Tic-kle it, tic-kle it, tic-kle it, For it's love, you say, in ev-'ry

p-f

tune you play, Oh press that har-mo-ny strain, Take me straight to Heaven and right

back a - gain... So tic - kle it, tic - kle it, tic - kle it, Law - dy

how it fills my heart with glee... So, please, hon-ey keep on play-ing,

'Cause I just can't keep from sway-ing, When you tic - kle it, tic - kle it,

tic - kle it, 'Cause it tick, tick, tic - kles me. me.



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YORK
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WHEN A GIRL WHOSE HEART IS BREAKING LOVES A BOY WHO DOESN'T CARE



WORDS BY
DAVE OPPENHEIM

Published by
Shapiro
MUSIC PUBLISHERS

Cor. Broadway & Thirty-Ninth Street,
New York

MUSIC BY
JOE COOPER

When A Girl Whose Heart Is Breaking,
Loves A Boy Who Doesn't Care.

Words by
DAVE OFFENHEIM.

Music by
JOE COOPER.

Valse Moderato.



Some folks think love is noth - ing, They've
We lit - tle know the sad - ness Of

nev - er known it's joys, They think it's just a pas -
love that's cast a - way, We lit - tle know its sor -

time Like a ba - by plays with toys, ——— A boy will court a
 rows, Grow-ing strong - er ev' - ry day, ——— So when its love you're

girl - lo, Un - til the love - light flows, ——— Then leave her
 play - ing, Be sure your love is true, ——— Don't fool a

for an - oth - er, The end he lit - tle knows, ——— When a
 heart that's yearn - ing, That yearns for on - ly you, ———

CHORUS. Più lento.

girl whose heart is break - - ing, Lovers boy who does - n't

care, Does he ev - er stop to won - der, If the game he

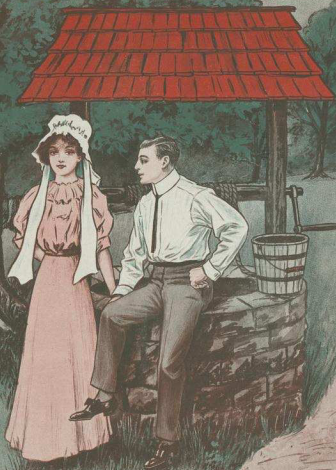
plays is fair? For his words so gay de - ceiv - -

ing, Wakens love so sweet, so rare, And the girl her

heart is break - ing But the boy he does - n't care.

WHEN THE OLD OAKEN BUCKET WAS NEW

Rushworth



WORDS BY
GEORGE J. MORIARTY
MUSIC BY
JOE COOPER



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1910
Wentworth

Wentworth Music Co.
250-121 12th Street
Wentworth



When The Old Oak-en Bucket Was New.

Quartette

arr. by JOE COOPER.

1st TENOR.

2nd TENOR.

BARITONE.

BASS.

Old Oak-en Buck-et was new — That's the first time I made love to you, to you You

When the old Oak-en Buck-et was new — That's the first time I made love to you — You

Old Oak-en Buck-et was new — That's the first time I made love to you, to you You

Old Oak-en Buck-et was new — That's the first time I made love to you, to you You

turned your head but you heard all I said As we sat by the well just we two, just we two

turned your head but you heard all I said As we sat by the well just we two — We both

turned your head but you heard all I said As we sat by the well just we two, just we two

turned your head but you heard all I said As we sat by the well just we two —

vowed that our hearts love would flow — Just as long as the wa-ter be low, be low

vowed that our hearts love would flow — Just as long as the wa-ter be low,

vowed that our hearts love would flow — Just as long as the wa-ter be low, be low

vowed that our hearts love would flow — Just as long as the wa-ter be low, be low

Life is sweet yet but I'll nev-er for - get When the Old Oak-en Buck-et was new —

Life is sweet yet but I'll nev-er for - get When the Old Oak-en Buck-et was new —

Life is sweet yet but I'll nev-er for - get When the Old Oak-en Buck-et was new —

Life is sweet yet but I'll nev-er for - get When the Old Oak-en Buck-et was new —

Respectfully dedicated to Miss Ada Stone.

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When The Old Oaken Bucket Was New.

Words by GEO. MORIARTY.

Music by JOE. COOPER.

Waltz moderato.

Sum-mer was bloom - ing, old times were loom - ing, while I closed my
Life was a pleas - ure each day a treas - ure, that I found - ly

eyes, _____ Scenes I love dear - ly, came back so clear - ly,
praise, _____ Thoughts of the mor - row, nev - er brought sor - row,

un - der sum - mer skies, _____ Stars were a - gleam - ing,
in those good old days, _____ Back to our child - hood,

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I was just dream - ing, Dream-ing, dear of you, _____ Back to the
back thro' the wild - wood, My thoughts seem to fly, _____ What can com-

time when you be came mine, Just a me - mo - ry. _____
pare with those days so rare, Days that nev - er die. _____

poco rit.

REFRAIN.

When the old oak - en buck-et was new, _____ That's the

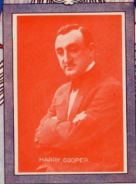
first time I made love to you, _____ You turned your head, but you

When the old oaken etc. 3.

YOU ARE THE QUEEN OF MY HEART

Words by BALLARD MACDONALD

Music by JOE & HARRY COOPER



HARRY COOPER

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"HANKY PANKY"

AT THE BROADWAY THEATRE, NEW YORK.



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6

Shapiro

You Were The Queen Of My Heart.

Words by
BALLARD MACDONALD.

Music by
JOE and HARRY COOPER.

Moderato.

f *dim - e - rit.*

Long a-go per-haps I held you in my arms, Far a-way be-side the Nile'neath
Lo-tus blos-soms float-ed down the si-lent stream, When be-side it's em'rald wa-ters

p

wav-ing palms, My Cle-o-pat-ra, all your charms
we would dream, My Cle-o-pat-ra, still you seem

So di-vine, once were mine; May-be I was king of all the
Just as fair, just as rare; Once un-to the de-sert sands my

E - gypt land, Liv - ing in a pa - lace on the de - sert land,
love I told, 'Tis the se - cret that the Sphinx will ev - er hold

I was Pha - raoh, King of Cair - o, May - be you were
In it's keep - ing, al - ways sleep - ing, 'Till you seek it

fz *cresc.* *fz*

mine. there.

(Interlude.)

f accel *rit. molto.*

REFRAIN. (Waltz lento.)

Cle - o, my Cle - o I love you, For you were my queen, I

mp

know. I built the py-ra-mids all for you, For

his-to-ry says, it's so, My Cle-o; Long years have passed still I love

molto rit.

you, For noth-ing our love could part; If long a-go I was

king, then I know, That you were the queen of my heart. heart.

1 2

YOU'RE A GOOD LITTLE DEVIL

WORDS BY
**EDGAR LESLIE
& LEW
COOPER**

MUSIC BY
**JOE
COOPER**

Introduced
with
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**GABY DESLYS
AND
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in the
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You're A Good Little Devil

Words by
EDGAR LESLIE
& LEW COOPER

Music by
JOE COOPER

Moderato

The piano introduction is in 2/4 time, marked *Moderato*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and then a series of chords. The bass line starts with a half note G3, followed by quarter notes F#3-E3, and then a series of chords. The piece ends with a final chord in the right hand and a half note G3 in the left hand.

VOICE

I said I would - nt, { he said I would,
How to re - sist - { him she I tried in vain,
her

Vamp.

The vocal melody is in 2/4 time, marked *Vamp.*. It begins with a quarter note G4, followed by eighth notes A4-B4, and then a series of chords. The piano accompaniment is in 2/4 time, marked *p*. It begins with a quarter note G3, followed by eighth notes F#3-E3, and then a series of chords. The piece ends with a final chord in the right hand and a half note G3 in the left hand.

I said I could - nt, { he said I could; Just like the dev - il then { he taught me,
But when I kissed { him she I went in - sane; I felt like go - ing to the dev - il,
her

The vocal melody is in 2/4 time. It begins with a quarter note G4, followed by eighth notes A4-B4, and then a series of chords. The piano accompaniment is in 2/4 time. It begins with a quarter note G3, followed by eighth notes F#3-E3, and then a series of chords. The piece ends with a final chord in the right hand and a half note G3 in the left hand.

Things I heard were nev-er an-y good;— { He pleased me so, — I whis-pered low:
 Ev - 'ry time I saw { him Id ex - claim, — “For you Id go, — where there’s no snow:”

rall.

CHORUS

You're a good lit-tle dev-il, with those dev-il-ish ways, You've taught me things I never

knew; You — took me in the par-lor where there was - n't an - y light, You

made me steal a kiss, and made me hug you tight; You're a good lit-tle dev-il, with those

dev-il-ish ways, You've got me cra-zy o-ver you;— I nev-er thought that you would

go so far,— My heart keeps bump-ing like a mo-tor car,— And now I'm

go-ing to steal you from your pa and ma,— You're a good lit-tle dev-il, you

are,— Good lit-tle dev-il you are. You're a are.—

YOU MAY BE FAST "BUT" YOUR MAMMA'S GONNA SLOW YOU DOWN

WORDS BY
GIL WELLS

MUSIC BY
BUDDY COOPER



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234 West 40th Street
New York

Try This On Your Piano
Wonder If She's Lonely, Too.

By BERNIE GROSSMAN &
WILLY WHITE

Chorus

Won-der if she's lone - ly — Won-der if she's sor - ry — Won-der if she's

hap - py now — Won-der if she thinks of

bye gone years — Won-der if she's laugh - ing at my

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You May Be Fast "But" Your Mamma's Gonna Slow You Down

3

By GILBERT WELLS
and BUD COOPER

Moderato

Piano

Vamp *Voice*

You've heard them talk a - bout sweet pa - pas That
I nev - er seemed to find sweet pa - pa who

wouldn't spend a night at home — They go roaming in the gloaming Leav - ing their ma - mas a
wouldn't run around at night — They'd be leav - ing, I'd be griev - in' Sit - tin' in the can - dle

lone I know a man start - ed step - ping Step - ping out ev - e - ry
light I lost my good dis - pos - i - tion Kept get - ting near - er each

night Till his sweet ma - ma said sweet pa - pa Let me put you right. —
 day My pa - pa crossed me, double cross - ed me So I had to say. —

Chorus

You may be fast — but you won't last, 'Cause your mama's gon - na slow you down.
 You may be fast — but you won't last, 'Cause your mama's gon - na slow you down.

You may roam — a - way from home — But your ma - ma's gon - na hang a round
 You may roam — a - way from home — But your ma - ma's gon - na hang a round

If you think you can leave me flat — Think that you can stay a - way.
 Graveyard bound you sure will be found — Min - is - ter will then be - gin.

I'll know where — to find you at — Ev - 'ry de - co - ra - tion - day
 If you don't think you're sink - in babe — Just look at the hole you're in

If you go — I sure - ly know — I'm nev - er gon - na wear a frown And
 When you leave — why I won't grieve — I'm nev - er gon - na wear a frown 'Cause

if you think you're big e - nough to black my eyes — I'm gon - na get myself a raz - or cut you
 I re - mem - ber when you got here from the South — You were so ragged - y you had your mon - ey

down to my size — You may be fast — but you won't last — Be - cause your
 hid in your mouth — You may be fast — but you won't last — Be - cause your

ma - ma's gon - na slow you down. you down.
 ma - ma's gon - na slow you down. you down.

PLAY A HIT

YOU CAN'T AFFORD

TO BE WITHOUT

STARK & COWAN'S SONG HITS

Try This On Your Piano

IN A TENT

By } TED KOEHLER
FRANK MAGINE
& JOE LYONS

CHORUS *p-mf*

The musical score is written for piano and voice. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with 'In a tent,' followed by 'While the car-a-van is rest-ing,'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The second system continues the vocal line with 'There con-tent,' and 'I would be with your ca-'. The piano accompaniment continues with similar rhythmic patterns, including some chords and eighth-note runs.

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